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SACRED DANCE GUILD.

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newsletter

Fall Issue 1975-76 XVIII 1

THE SACRED DANCE GUILD
invites you to the 1976 JUNE Institute....

CELEBRATION ON BLUE MOUNTAIN

June 22 - 26, 1976

BE ON THE ALERT FOR:

1. New officers!!!!! Congratulations! See Blue Sheet! One correction on this. Doug Adams' Phone Number should read: 406-243-5482.
2. Check some of the New Columns!
3. Read the Minutes of the Annual Meeting!

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Deadline dates for Newsletter items:

Fall Issue - August 15
Winter Issue- December 15
Spring Issue- March 15

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Special Announcements

Oct: 4: Saturday from 9:30-4:30, Lexington, Massachusetts, Dance Workshop. Leaders: Robert Yohn, Cora Wells, Martha Yates. For information: Joan Sparrow, Box 67, South Orleans, Massachusetts 02662.

4: Fall Executive Board Meeting, SDG, Lexington, Massachusetts, following Dance Workshop.

10 - 13: Faith and Life Institute on The Church and the Arts - Theme: The Artist and the Demand to be Human, sponsored by Lutheran Church in America - St. Peter's Lutheran Church and the Evangelical Lutheran Church of the Holy Trinity, New York City. Contact Harold C. Letts, 231 Madison Avenue, New York 10016.

Oct: Two performances of "Steadfast in Faith" are scheduled for October, 1975 in northeastern Pa. Choreography for the cantata is by the Contemporary Dance Club of East Stroudsburg State College, under the direction of Mary Jane Wolbers. For details, contact M.J. Wolbers 111 So. Green St., E. Stroudsburg,Pa.

Nov: 16: Carla Gilbert will participate in the Celebration Road Show Workshop at First Plymouth Church, Denver, Colorado.

Minutes of Sacred Dance Guild Board Meeting, June 17, 1975, Kirkridge, Pennsylvania

Present: Maxine DeBruyn, Kathy Muir, Mary Jane Wolbers, Doug Adams, Robert Yohn, Priscilla Richardson, Betsey Reid, Alice Rader, Jacqueline Meadows, Carlynn Reed.

Item: Voted to continue printing of brochure, which is revised annually, in Grand Rapids. These will be mailed to the new corresponding secretary between Aug. 15 and Aug. 25.

Item: Financial state of SDG: There was some discussion of the high cost of the Newsletter (just under $1.00) but there is no way of cutting down. It is the most important feature of the SDG besides the June Institute, and we should not subtract anything from it. Doug Adams suggested ways to increase our monies: (1) Regional workshops share percentage of profits; (2) Members give a percentage of earnings of certain types; (3) Workshop leaders suggest a donation to SDG in lieu of fee. It was suggested that many workshops run into financial problems because of meals. Bag lunches would be better economics. Perhaps we could have a column in the Newsletter called "Tenderloin Tidbits" with advice on how to save money and run good workshops.

Item: SDG "sanctions", does not "sponsor" regional workshops, i.e., no financial responsibility.

Item: It was suggested that $20.00 be a one day fee for part-time registrants at Kirkridge.

Item: Ruby Henderson Fund: One half of profits of June Institute go to the fund as agreed in June, 1974. Applications or the address of the chairperson for applications are in all the Newsletters. Maxine DeBruyn was suggested as new chairperson with others from the Grand Rapids area to serve on the committee. The big need is to increase the fund so we can make scholarship out of the interest. Voted to accept the application by J. Meadows for the Une Institute. Future policy : (1) Committee will receive, review, and recommend applications; (2) Must state a deadline for application; (3) Distribution will be according to regions; (4) Must not use the principal in the future. There followed more discussion on how to increase funds: members ask others for donation; regions compete with each other to raise dollar for dollar.

Item: Doug Adams suggested expansion of regional publicity people. The question was raised as to which comes first: membership in an area, or a publicity chairperson to encourage and increase membership. Those who do not have a regional publicity chairperson should contact national publicity chairperson. It was suggested "Outreach" be replaced by "International". Maxine appointed Doug Adams as National Publicity Person to replace Judy Bennett. Will ask Joan Sparrow if she will accept nomination for 1 year to replace Doug on the Board of Directors.

Item: Cost of kits will now be $4.00 with addition of new booklet by Doug Adams.

Item: We should be doing something special for Honorary Life members, e. g. special invitations. Names should be added to Brochure.

Recessed til Wed., June 18, 5:30 p.m.

Item: 1976 Institute: Recommendation from Ann Bless that SDG Institute, 1976 be held in Denver, Colorado. But, discussion suggested that Institute should be held where there are the most Board Members. American Dance Guild is having their conference in Boston in '76 and is interested in a back-to-back, but it is being held too early. Kirkridge still seems to be the best because of low down payment. Also, they may enlarge the dance area. Doug Adams moved we use Kirkridge as our site again for 1976. Voted and passed. Suggestions from brainstorming sessions for the 1976 Institute were given to Mary Jane Wolbers.

Recessed til Thurs., June 19, 11:45 a.m.

Item: Ruby Henderson Fund: There was a discussion on changing the name of the Fund -- considered Henderson-Lucke Fund -- but felt we needed a broader, more inclusive title. It was voted and passed that "Sacred Dance Guild Memorial Endowment" will be the name of the fund, and

that only the interest will be spent, and that it will be a fund in memory of Ruby Henderson and Virginia Lucke. It was voted and passed that the money and bank accounts presently called the Ruby Henderson Fund will be moved to the Sacred Dance Guild Memorial Endowment.

Item: The SDG: The Incorporation papers were read. Copies should be sent to all the Board members. The terms of office were reviewed: Directors are 3 year terms, officers and publicity are 1 year, nominating are 3 year rotating. Carlynn Reed is working on a history of the SDG for its 20th anniversary in 1978. Doug Adams has unlimited access to xerox and microfilm of historial material until July 15. Carlynn will be the repositoy for the material. Appropriate notes will be in the Newsletter. Voted this next year the membership will make a concerted effort to get all the material together.
Maxine urged all Board members to recognize when they are no longer functioning responsibly, and resign before they drag down the organization.
There was a round of applause for Maxine DeBruyn. Adjourned 12:30 p.m.

Respectfully submitted,
Carlynn Reed
Recording Secretary

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Minutes of Sacred Dance Guild Annual Meeting
June 19, 1975, Kirkridge, Pennsylvania.

Present: Guild members; officers Maxine DeBruyn, Mary Jane Wolbers, Kathy Muir, Doug Adams, Martha Yates, Doug Adams, Robert Yohn, Carlynn Reed, Betsey Reid, Priscilla Richardson, Jacqueleine Meadows.

Item: The minutes of the 1974 annual meeting were read by Betsey Reid and approved.

Item: Treasurer's report: First time income was more than expenses. We were helped a great deal because a regional workshop in Grand Rapids gave its profit of $188.00 to the SDG. Read and approved.

Item: Additional Regional Publicity areas: It was moved by M.J.Wolbers that we accept as additional regions: Southeast, Upper South, South Central, and Intermountain. Passed.

Item: Newsletter: In 1974-75, it cost $820.54 for 3 Newsletters at 300 copies each. Encouraged all to meet Aug. 15, Dec. 15, and Mar. 15 deadlines.

Item: Ruby Henderson Fund: We must raise the amount in the fund especially through regional workshop. Michigan and California have challenged each other to raise funds. They will report in June, 1976.

Item: 1976 Institute: The Board recommended Kirkridge again in the last full week in June, Tues.-Fri. We are hoping Mary Anthony might come. Also, we are hoping Kirkridge will buy special flooring next year. A suggestion was made for a southern institute. As a result, it was encouraged that people look into local possibilities (with facts and figures), try a regional workshop, and submit next spring for Board consideration.

Item: Kit: Doug Adams explained the increase from $3.00 to $4.00 with addition of $1.75 booklet. Mailing charge is discontinued.

Item: Regional Workshops: Encourage more. Work with one or two other people to divide the work. Don't get bogged down with food problems -- bag lunches are fine. SDG "sanctions", does not "sponsor" regional workshops. Notify the executive board of your plans. Have reduced rates for SDG members.

Item: Honorary Life members: Possible additions should be considered.

Item: Bylaws: (1) Article 5 re officers: strike after "Directors" and insert period. Motion passed. (2) Section 10 Article 10: "Ruby Henderson Scholarship Fund" is changed to "Sacred Dance Guild Memorial Endowment". Motion passed. (3) Section 1, Article 10: add the Sacred Dance Guild Memorial Endowment Committee to the list. Motion passed. Maxine DeBruyn has offered to chair the committee in the 3 year position. The one year and 2 year people will be appointed and announced in the Newsletter.

Item: Nominating Committee: Kathy Muir will serve with Joan Sparrow and Jary Yoos.

Item: Nominations 1975-76: The slate was read. Cathy Hooper withdrew her name. Passed.

Item: Brochures: These will be printed in Grand Rapids and sent to the new President.

Item: Membership: The total is 326. Next year we will discuss ways to maintain a unity.

Item: History of SDG: Carlynn Reed is working on it for the 1978 Institute. Please send all materials to her.

Item: Kathy Muir initiated a thanks to Maxine and gave her a Kirkridge Cross as a memento. Doug Adams spoke to Maxine's best qualities as a steam roller for SDG. Carol Rynbrandt was tahnked for being an excellent registrar.

Meeting adjourned.

Respectfully Submitted,
Carlynn Reed,
Recording Secretary

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Minutes of Sacred Dance Guild Board Meeting, June 20, 1975, Kirkridge, Pa.

Present: Martha Yates, Priscilla Richardson, Gloria Costano, Betsey Reid, Kathy Muir, Mary Jane Wolbers, Jacqueline Meadows, Maxine DeBruyn, Doug Adams, Alice Rader, Joan Huff, Carlynn Reed.

Purpose: To meet each other as the new Board. Gloria Costano Replaced Carlynn Reed on the Board of Directors. Job descriptions will be sent to all the officers.

Item: Unity of the Board: Communication among us is important through letters, phone calls, tape recordings. Board meetings will be in the Fall, Winter, and at the June Institute. National publicity Person Doug Adams will keep in touch with Regional Publicity People. Jacqueline Meadows suggested we tape board meetings. Doug Adams suggested we let people know when we will be in an area. A suggestion for closer contact with Regional Publicity People was that membership renewals be sent by the Membership Chairperson to Regional Publicity. We must also enclurage regional workshops, with profit. Jacqueline suggested pledges to the SDGME.

Item: Newsletter: Toni' needs guest column writers. Maxine said that a children column is going to be set up.

Meeting Adjourned.

Respectfully submitted,
Carlynn Reed
Recording Secretary.

** ** ** Recommended Reading ** ** **

"Meditation on the Cross" by Edgar A. Cook (includes a dance-drama for 10 people..7 of them men; also a Tenebrae service). Fee necessary. Contemporary Drama Service, Box 457 Downers Grove, Illinois 60515.

"Celebrate the Revolution: Churches and the Shaping of the State, 1776 & 1976" by Doug Adams, The Sharing Company, P.O. Box 190, North Aurora, Illinois, 60542.

(Other material by Doug Adams published by The Sharing Company for the Bicentennial:
Congregational Worship in the Spirit of '76, $2.00
Presbyterian Worship in the Spirit of '76, $2.00
Baptist Worship in the Spirit of '76, $2.00
Methodist Worship in the Spirit of '76, $2.00
Episcopal Worship in the Spirit of '76, $2.00
Worship to Launch Pilgrims to a New World, $2.00)

"Humor in the American Pulpit" by Doug Adams, The Sharing Company, P.O. Box 190, North Aurora, Illinois, 60542, $6.95.

Newly Revised 1975 "Congregational Dancing in Christian Worship" by Doug Adams, now Only $4.95, The Sharing Company, P.O. Box 190, North Aurora, Illinois, 60542.

"Dance For the Lord" by Lucien Deiss and Gloria Weyman, World Library Publications, Inc., Dept. DW, 2145 Central Parkway, Cincinnati, Ohio 45214, the book, $11.95, the Cassette, $6.00 and the Complete "Dance for the Lord" Kit, $15.95.

book review o o o o o o o o o o o o o o o o o o

by Joan Sparrow, August 31, 1975

"Sacred Dance: Encounter with the Gods"
by Marie-Gabriele Wosien
The Hearst Corp.
959 Eighth Ave.
New York, N.Y. 10019
1974 paperback $4.95

This book deals with religious dance in very early times and in various places on the globe. There are many photographs in it which help to illustrate and document the text. The book is not too concerned about how people dance - although it often indicates forms and other interesting details such as costumes. The main thrust is on why people have done sacred dancing, its evolution and at times how this relates to the particular society.

Guild members will find the whole book educational and very worthwhile. One paragraph is especially pertinent.

"Man has a deep-seated urge to mask the mystery of the transformation of the divine into matter and of man into god; but there is also that in man which wants to put on show what is most sacred to him, dress it up and present it as a spectacle to an audience. But as soon as a rite thus becomes a mere spectacle, seeking to influence man rather than commune with God, its universal power is broken and it disintegrates. Religion separates itself from dance, and art from work; the sacred becomes profane entertainment; and old rituals, relegated to the margins of a new life, degenerate into social habits and become folk-dances and games."

If the book seems expensive for a paperback, even with over one hundred plates, maybe a local library can be persuaded to buy it. "Sacred Dance: Encounter with the Gods" is valuable for anyone who seriously wants to understand the meaning of sacred dance.

book review o o o o o o o o o o o o o o o o o o

- Do you have any dance books, magazines, photographs, films, or programs which you would like to contribute to the Dance Library of Israel? Only a few months old the Library already boasts some 100 items. It is located at 26 Bialik street in Tel Aviv, along with the Central Music Library of Tel Aviv. All donations are received by the America-Israel Cultural Foundation, and are tax-deductible. Supporters to date include: Clive Barnes, Patricia Barnes, Fred Berk Ruthanna Boris, Alexandra Danilova, Fred Fehl, Ann Halprin, Lydia Joel, Hava Kohav, Lincoln Kirstein, Herbert Kummel, Pearl Lang, Lucille Nathanson, Genevieve Oswald, Adam Pinsker, Jerome Robbins, Marcia Siegel, Ben Sommers, Anna Sokolow. For further information please contact: Anne Wilson, Chairman, Amer. Com. for a Dance Library in Israel 151 Central Park West, New York, New York 10023, Telephone 212-724-4988.

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JUNE INSTITUTE ---Evaluations

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One

Evaluation of Sacred Dance Guild Institute 1975

Evaluations were submitted by 53 participants at the Institute. Of these, 46 are Guild members (2 through group membership). Nineteen had previously attended an institute or workshop. All but 8 of the respondants attended all sessions held this year. Of the 53, 18 are dance choir directors (4 of these function in both director and member capacities), 25 are members of dance choirs, 2 are members of the clergy, 4 are religious education directors (2 of whom also direct dance choirs), 1 church school teacher and 1 church music director; 16 identified themselves with the professional dance world (many of these are also listed as directors or members of dance choirs) - 5 teachers, 7 students, 4 associated with performing ballet companies.

With three exceptions, all reported a friendly experience and getting to know at least three persons they had not known before the Institute. Most will extend these friendships through correspondence (the mailing list was appreciated), working together on regional workshops, and meeting at Kirkridge in '76. All but ten reported easy personal contact

with the leaders; values perceived ranging from inspirational (having the opportunity to work with people who are so involved and dedicated) to practical (a chance to channel ideas to the leaders as well as to receive materials and resources).

Concerning dance technique, all but two participants experienced technical growth, citing particularly the sessions with Mary Craighill, Mary Jane Wolbers, and Bob Yohn. Although not geared to technique, per se, growth was also felt in Doug Adams' sessions, sparked by his humor, enthusiasm, and appreciation of skillful movement. M.J. and Doug were particularly commended for their ability to - as one put it - "handle people in the learning situation." Those who are not beginners found value in basic fundamental technique sessions which demonstrated approaches and ideas which they can apply in their own work with novices. Several commented on the difficulty of Mary's sessions, and particularly the use of unfamiliar (and unexplained) terms. Some would have welcomed more correction in the learning process.

On the "creativity" front, all respondants received ideas which they can incorporate into their own dance work. Specific examples were: use of visual arts (paintings, stained glass, sculpture, architecture) to stimulate choreography, historical information, "flesh and spirit" concepts, being surrounded by so many creative people who work in sacred dance, involvement of congregational movement, use of total body and isolated parts (getting away from overuse of arms and legs), films, choreographic techniques, folk dance movement, expressing the "Lord's Prayer" by use of different body parts, use of spoken words, new approaches to use with untrained dancers. They also learned to refrain from "trying to accomplish too much, too fast" - newly formed choirs are often "in production" long before they are ready - and were encouraged to draw movement ideas from dancers in the group and congregation, working together cooperatively, rather than always teaching a "routine" created by one. At least 2/3 of the participants felt that they gained facility in self-expression through movement. (Most of the reamining 1/3 were unsure on this score; 4 gave a clear "no" to the item.) This facility was attributed to the "Kirkridge environment", the place, the leaders, the people providing an atmosphere of acceptance, freedom, and confidence necessary to self-expression, interaction with dancers of varied ability and training, and solving specific movement problems. Some cited a relationship between improved technique and this facility. Individual comments included: "I realized I was letting God dance through me." "I only needed to stop holding back." "I experienced freedom through our brief exposure to African dance." "M. J.'s blending of technique and improvisation accomplishes much in a short time." "Letting go of old fears, of making mistakes." "Exposure to different kinds of worship thru dance." "By not being afraid to be me." "By group participation on specific assignments." "By expansion of my range of body movement through technique."

Despite the fact that there were no sessions geared specifically to the matter of accompaniment (as there were in '74, under John Ferguson), participants gained ideas about the use of words, congregational singing, electronic music, specific musical works, and unaccompanied movement via the leaders, demonstrating groups, and informal sharing among participants. There is a continuing need to provide leadership on this subject in the Newsletter, future workshops and institutes.

Spiritual growth was experienced chiefly through personal communication and the Friday morning sharing time (showing of choreography developed during the Institute). There was specific mention of: "Gloria's children", mealtime prayers, the Benedictus (choreography shared by Mary Craighill), morning meditations and improvisations, the folk dance "Hineh Ma Tov", the experience of going "full out" with movement, or seeing this, as in the African dances on film, and the technique class which started with the Peter Marshall prayer. Although it is apparent that a few participants do not identify an experience as "spiritual" unless it takes on a more or less traditional form of worship and ritual, most felt spiritual values inherent in eating together, exchanging ideas, listening to the thunder, dancing, and "everything at Kirkridge"; the opportunities cited by several as "too numerous to mention." Only 4 did not experience spiritual growth.

Similarly, the identification of worship experiences varied from "everything we did" to specific and isolated examples. Only 4 (not the same 4 on "spiritual growth", above) could not report a worship experience. Some, finding elements of formal worship lacking, met these needs in private prayer and meditation. Specific opportunities for worship mentioned were: the experience of dancing out-of-doors, role-playing, working with others, the Benedictus, moving to slides in sessions with Doug Adams, varied interpretations of the Lord's Prayer, the work of Gloria's group, experimentation with specific and strong "religious" themes (Good Friday, Stations of the Cross, the Crucifixion, Hineh Ma Tov).

Many helpful suggestions for future programs were gleaned from the evaluations and are being kept on file as well as communicated to the committee for Institute '76, now being formed. The "brainstorming" session of Thursday evening proved to be a good means of communicating and sharing these ideas also. Although it is regretted that the session on movement notation with Toni' Intravaia had to be cancelled because of Toni's illness, it was felt that the time was well spent in airing problems and indicating directions for future growth of the Guild. (We missed Toni' and Paul this year, and hope they will be with us in '76!)

Participants shared the chairman's disappointment in what was to have been a get-acquainted session on Tuesday evening. We succeeded in learning the Israeli folk dance, "Hineh Ma Tov" (translation of the Hebrew: "How good it is to dwell and be brethren and how wonderful this world would be if we could live as brothers, be good friends and neighbors.") The ensuing introductions never got off the ground due to the absence of a leader who was slated to be the catalyst in the process, and pressing Executive Board matters which necessitated the officers be in session at that time. Obviously, there should be no Board meeting held simultaneously with the get-acquainted time - the members and officers have a great need to get to know each other; and with our geographic spread, the Institute is a vital setting for communications. Getting acquainted at Institute is (can I say it, Doug?) "crucial"! Plans for '76 will definitely make more of this item.

The evaluations revealed a general positive attitude toward the program's goals and accomplishments. There were appreciative comments revealing a realization that the Institute cannot be "all things to all people"; those who were returnees (or who have followed the history of Institutes through their Newsletters) affirm the value of attending many workshops to receive maximum benefit of the varied subjects and leaders presented in successive programs.

In concluding this report, I would like to thank the committee, the leaders, and the participants for a most inspiring Institute.

It was particularly meaningful to me to have the help and support of President Maxine DeBruyn serving a dual role as session leader and executive officer during the workshop (a talented and devoted lady, indeed), and to have Martha Yates, our incoming President, take the time from her very busy life as hospital administrator, wife, mother and leader of sacred dance and travel all that distance to be with us at Kirkridge. We look forward to working with Martha and pledge her our support.

I want to share the grace which Lisa Wolk wrote for us. We heard it at mealtime; to me it holds the promise of work continuing beyond our leaving Kirkridge on June 20, 1975 and an anticipation of our return there next year:

> Welcome God. We hold our arms up to you. The fire in our hearts is blazing for you. The feeling around us rushes up to you like the waves coming onto the sandy beach. The sky, with its rainbows, represents your love for all men. The rain symbolizes your tears for all the wickedness in the world. And the freshness of new growing things shows your wisdom and knowledge. We know you're always there from a feeling which we can't explain. Thank you Lord.
>
> Lisa Wolk*

Submitted by Mary Jane Wolbers,
Program Chairman

* Lisa is one of the young students of Gloria Castano, (affectionately referred to as "Gloria's girls",by those who were there). One participant admired "the way the kids had themselves put together". Now, if the rest of us can get ourselves together somewhat as well.....

Two

From Mary Craighill, Co-Leader, with Doug Adams, of the June 1975 Institute - Sacred Dance Guild.

To me, there are two big pitfalls in staying alive as a choreographer and dancer in Sacred Dance:

1) Maintaining a fresh creative approach. The nature of the dance seems to impose formulas, stereotypes, limitations and prohibitions on the creative process. It is hard to keep up the courage to experiment and to state one's ideas boldly.

2) Demanding the most of one's self physically when one performs mainly for a captive audience which does not always exact high standards.

In the first regard, the line from Psalm 87: "Singers and dancers alike say, all my springs are in You" has been helpful to me. If one's inspiration is rooted firmly in the acceptance of all of God's creation - in all its negative and positive and questionable manifestations, one can remain free in one's creativity.

In the second, God is obviously most pleased with the most one can offer. Therefore the dance should reflect a deep and earnest effort for perfection in every aspect,-conception, motivation and execution. We saw in the African dance that only the utmost outpouring of energy on the part of the dancer was sufficient.

With these things in mind Doug and I came to Kirkridge with a variety of materials - secular and religious - which we hoped would be helpful in opening avenues of creative and technical challenge. I hope that these goals were perceptible and made some contribution to your arsenal of ideas. Actually, I brought up enough material for at least two institutes! I hope, in my desire to cover a lot of ground, that I took time to make things clear.

For me the experience at Kirkridge was rewarding beyond all my expectations. You all gave us such support and did such exciting work! I met so many very superior people and came away feeling that your only short coming is that you underestimate yourselves. You are a very aware, talented group. Go forth with confidence, you have intelligence and ability to spare!

Here are some of the resources we touched upon:
Technique classes - recorded music by Rosella Hightower, Melissa Hayden, Leon Danielian, Gwendolyn Watson
Musical Selections (Taped) -
Brubeck - Three to Get Ready
Trinidad Stell Band
Tiroro - Haitian Drummer
Jerry Lee Lewis
Judith Anderson - Medea
Thomas Tallis - Chant
Percussion in HiFi
Musique Concrete
Jack Teagarden

Paintings - from "Famous Paintings - An Introduction to Art for Young People" Alice Elizabeth Chase - Platt & Munk Co. Inc.
St. George and the Dragon - Raphael; Sancho Panza - Daumier; Peasants Smoking- Brouwer; Flower Vendor - Rivera; Card Players - Cezanne; The Gulf Stream - Homer, accompanied by "Storm at Sea - Peer Gynt's Homecoming".

Literature - Zen Story - The Art of Burglary from "Zen Buddhism" by D. T. Suzuki.
Bongo - West African Communal Dance performed at Wakes (Percival Borde) Missa Koonga - Serenus Recording #12040
Slides of Modern Sculpture Collection - Hirschorn Museum, Washington, D.C.
Benedictus - from Mass in F Minor by The Electric Prunes.

Three

Uplifting the Whole Body: Report on the 1975 SDG Institute by Doug Adams

In designing sessions, my concern was to uplift the whole body of believers through dance in worship: to affirm that each person is created by God and is needed to express fully creation in all of God's enriching diversity.

Tuesday stressed ways to involve all the people in dancing worship by first reenacting "Experiences in Dance from the History of Jewish and Christian Worship: early church through the nineteenth century" and then exploring methods for "Developing Choreography from the Congregation Through the Dance Choir" so that the dance then done in worship grows from the congregation and is sensed as part of the congregation's own body. These sessions are fully detailed in the recently published SDG booklet"Involving the People in Dancing Worship: Historic and Contemporary Patterns" now available separately or as part of the SDG kit from Sybille Volz.

I was particularly concerned to stress that each person has a skill to offer in dance worship: some to lead the congregational movement, some to dance solos, some to dance in choirs, some simply to sing along and move in folk patterns of movement. And we need to allow room in our worship for all gifts in dance from the most skilled lead ballet soloist to the most skilled folk dance follower. In the Wednesday morning session we experienced designs of dance worship to allow the full range of diverse dance gifts. (Some of these designs are detailed in the 1975 revised edition of "Congregational Dancing in Christian Worship": pp. 8-9 & 40 on developing a choral dance response for the chorus to compliment the solo or choir dance done on the stanza; pp. 77-78 on the crucifixion-resurrection event; and pp. 87-88 on the benediction-recession event to "Alleluia.")

Wednesday stressed ways to involve all of the bodily parts of each person in dancing worship. Too often we dance as if God created only certain parts of our bodies and as if the devil created the other parts. But God created every part and pronounced all parts as good; and so, we need to bring all parts of our bodies into worship. The Lord's Prayer was thus done by several different groups with each group uplifting a different bodily part in its literal and symbolic meanings and purposes. We had the "eye" Lord's Prayer, the "pelvic" Lord's Prayer, the "Gam Girls legs" Lord's Prayer, the "head" Lord's Prayer, the "foot" Lord's Prayer and so forth. This was a most important session to expand the understanding of God and God's creation which is often too small in people's minds.

The sessions of Thursday reenforced this enlarging of what is spiritual by exploring "Religious Art As Inspiration for Choir and Congregational Choreography." Religious art in the last two hundred years may not have "religious" subject matter but is religious because of its effect: one group of such art (from classical art to Mondrian) sucks one into a harmonious whole where the body and individuality is lost to a sense of unity; the other group (expressionist works) makes one acutely conscious of other persons (the artists who painted the work, ones own body, et.al.) in a community. The first sort of art is more typical of eastern religions while the second is more typical of western religions. The methods used in these SDG sessions are outlined in three articles I have written. Two have been published elsewhere recently: "Insights From Three Perspectives on Religious and Aesthetic Experience," Seedbed, June 1975, pp. 1-3 (published by the Society for Art, Religion, and Contemporary Culture); and "The Chagall Windows As Choreography: Stained Glass As Inspiration for Dance in Worship," Stained Glass, Summer 1974, Pp. 4-7. The third (entitled "Approaching Art Works To Be Moved and Develop Dance") details the tremendously effective methods I've learned at the Smithsonian's National Collection of Fine Arts in Washington this last year -- a number of these ways as I've modified them are very helpful to develop or generate choreographies for dance in worship and education and may be used with beginning or advanced dance students or simply in church worship or education experiences. This several page article will be made available free to SDG members after the first of the year. (See the next (winter) issue of the SDG Newsletter for details on how to receive that free article.)

In the evening choreography workshop on Wednesday, we explored the use of humorous dance in worship as practised in the medieval period through the dance of death. And we used this method to help us laugh in worship at the Greek seven deadly sins of commission (overdoing by pride, gluttony, lust, envy, sloth, etc.) and at the Hebrew seven deadly sins of ommission (not measuring up by being too humble, too finicky an eater, giving others cold shoulders, being excessively cleanly, etc.) Dancers worked in pairs

with the first expressing the sin and the second tapping the first on the shoulder in the most ludicrous pose. The first would then freeze in position as the second showed the first how ridiculous the first looked; and then the second would lead the first into a modified behaviour.

A rich variety of gifts (from ballet to modern to folk, from divinely serious to divinely humorous) were expressed through these various methods and days; and I left Kirkridge convinced that this richly diverse creation we call the Sacred Dance Guild will flourish and deserves to flourish as long as we continue to offer our full selves (with all of our differences and disagreements) in worship through dance. AMEN!

Four

To The Sacred Dance Membership,

On Thursday evening at the Sacred Dance Workshop at Kirkridge this year, the officers and the Board held an evaluation-brainstorming session. Your new President led the evaluation; I led the brain-storming session.

The brain-storming session invited the dancers to dream ways the SDG could increase participation in the annual workshop, without defusing present Guild cohesiveness. The SDG under Maxine DeBruyn's "steam-rolling" leadership has brought the Guild's membership, organization and finances to a place of excellence, to a place it has never been before. The membership is now 326 thanks to the energies of Maxine, her officers and the board. How can the present momentum be maintained and increased?

Coming together as dancers builds community and enthusiasm; workshops give support and power to "keep on trucking" back home. Yet because of distance and expense involved, many dancers cannot attend Kirkridge. The scholarship fund at present is not large enough to pay the way for many people. The worksnop has been centered in the East, the location of the officers, to keep the organization solid. Having the workshop in a different location might defuse the present solidarity of the structure.

I strongly believe, when all of the membership of a group are invited to use their resources and responsibility to help solve a problem, direction suprisingly comes. New life and creativity is what dance is about. To tap new sources of life was what the brain-storming session at Kirkridge was all about.

The Kirkridge dancers made suggestions for increasing access, visibility, service, financial support and made suggestion for modifying organization structure.

(Ed. Note: The Brain-storming Results are now in the hands of the Advisory Planning Committee for review and recommendation.)

The task now is to keep on dreaming. Evaluation comes later. Some dreams may not be immediately possible; maybe in 5 or 10 years. What ideas do you have for increasing access, visibility, service, financial support and modification of organization structure? Those of you at Kirkridge, feel free to add ideas.

The task now is to invite others to dream, dream other dancers, dance choirs, ministers.

The task now is for any individual or group "hooked" by one of the ideas in the Kirkridge brain-storming session and wanting to "let the word become flesh", contact me and I will feed your ideas into the next board meeting. Deadline for information should be late October in order that I can share at board meeting.

Jacquie Meadows
Vice-President

Five

Evaluation of Sacred Dance Guild Institute, 1975 by participant, Barbara Eveland

Oh! Celebration on Blue Mountain! If only my body and mind were capable of absorbing everything you offered! There was just so much to learn and so much to do, it was nearly impossible to keep up with everything. Although things began late on Tuesday, we were blest with an hour and a half with Doug Adams and his enthusiastic and humorous approach to the historical introduction of folk expressions. I thought he did an excellent job of lecturing and getting everyone involved at the same time. I don't think

I'll ever forget the tripudium step! The The same afternoon included technique with Mary Craghill. I really enjoyed the movements she sued, but some were quite challenging and needed more explanation. However, for not always understanding a particular technique, I certainly didn't end her sessions with a dry leotard! By the time dinner came Tuesday evening, I knew it would be a fine and worthwhile experience for my next 2½ days at Kirkridge. By the end of the Institute, I found that the experiences at Kirkridge would not end in 2½ days, but I'm sure will remain with me always. Doug's session on interpreting the feelings of Abraham and Isaac really brought the two groups together for the first time. This particular session was very interesting and very creative.

It was a good idea to "borrow" the dance studio at East Stroudsburg State College. It gave us dancers a lot of room to work on Wednesday, where at Kirkridge we were somewhat deprived of this advantage. Mary Craighill's technique included a number of valuable ideas. The central theme of the session was interpreting famous paintings and dancing those interpretations. It was great to both work in a group with others, and also observe the other groups. It's amazing how creative both the younger and the older dancers are! Before noon, Doug once again led an inspirational session. It dealt with utilizing the chorus and verses of hymns. Doug was an excellent leader full of useful and workable ideas. Many of his suggestions were really helpful for starting and improving dance in the church. After lunch, Doug returned with his perpetual humor and laughter. Try doing the pelvic Lord's Prayer and you'll see what I mean! I feel Doug's whole purpose of this afternoon session was to show us that all of church dance does not have to be serious. He also pointed out that the community should be diverse, but yet one part can not be without the other. Dance certainly does have power! Although the rain and stormy weather late in the day was disappointing, it was even more disappointing that Toni' Intravaia could not present her scheduled session. (A film showing was substituted, reserving Thursday for Toni' in the event she was sufficiently recovered from her illness to join us by then.) The films shown instead were good films, although I had seen two of them before. Perhaps next year, a film directly pertaining to church dance/choreography could be obtained. I think it would be extremely worthwhile.

Thursday morning we were honored to have Robert Yohn lead us in ½ hour of warm-up and technique while Mary Jane Wolbers led another group. I think it is a good idea to have more than one leader involved with technique. Mary's and Robert's techniques were different and yet both valuable. Doug's morning session was not particularly interesting to me. I enjoyed it once we got to moving around, but the lecture sort of turned me off. Before lunch, we were once again warmed up by Mary. We then proceeded to interpret the story of Zen. This session was more fun and relaxing than any other session, but I cannot decide whether it actually had something to do with religious dance. After lunch, there was an annual Sacred Dance Guild meeting. It was more informative than anything, but I think there should have been more than one hour set aside for it. After all, it would be a good idea if we, as Sacred Dance Guild members, got to know our fellow-members better.

A dance I hope I never forget is "Benedictus", which Mary taught us in the afternoon. Although it wasn't very difficult, it is truly a beautiful piece of choreography. I always enjoy learning a dance instead of just odds and ends of steps, and this dance certainly was satisfying. I don't know whether it was lack of sleep, physical condition, or what, that made Doug's afternoon session so long. It was a good lecture, but I was too tired to really get much out of it. After dinner everyone got into their groups and rehearsed their choreographic works, which were later presented. This time worked out well for me because it set everything straight in my mind and it allowed me to get more out of the choreography presented Friday morning. Another extremely good thing was the discussion for growing and financing the Sacred Dance Guild. It was not only helpful for the Board members but it suggested ways in which everyone could do something.

Friday was a good day. I really enjoyed the choreography presented, especially out-of-doors. Everyon's contribution and hard work was obvious and I gathered many ideas for myself. Generally, I feel the '75 Institute was very fine. The leaders were very good, except I think I would have gotten more out of it if everyone had been corrected and evaluated

more. Perhaps if there were smaller groups there would be more individualized attention given. I can't thank Doug enough for the true inspiration he's given me. Even if I can't use what he offered now, there will come a time when I will, and then I will return to my notes on the '75 Institute! As for Mary, I think she's a hard working individual; I tried to show my appreciation by giving all I could in her sessions. All that work, sweat, and aching muscles was well worth it!!

Sixth

Evaluation of Sacred Dance Guild Institute 1975 by participant, Elizabeth Anderson

June 22, 1975 in church I thought hard about what dance movements were theologically right for the Lord's Prayer being sung as a solo. During the pastoral prayer I made up a prayer appropriate for a family gathering standing with our arms over our heads and our hands stretched out about to receive sun and rain, wisdom and acceptance from above. During the sermon on the right to life and death I remembered the feelings accompaning my introduction-by-trying-it-out to an African dance about death.

Such thoughts are not always with me but June 17 to 20th I had been at the annual national meeting of the Sacred Dance Guild. The conference included for me 5 sessions with gentle and disciplined, soft spoken yet assertive Mary Paraighill, active Washington, D.C. ballet and modern dance teacher and choreographer. I felt comfortable during the relaxing movements at the beginning of each class. They were comparable to classes I take each term with the public school's recreation department. We rolled our heads around, stretched our torsos, we did pliés and tendus. Just as at home, combinations and across the floor work were hard for me, although enjoyable for advanced dancers. Once she gave us permission to work at our own level for foot work while she taught a complex thing. I "brushed" in all directions many times, felt good but determined I could use some ballet lessons. Having extended me and us, she concluded the sessions with the release of improvisation: once to various styles of taped music we moved specified parts of our bodies (the hip movements to Gregorian chants was remarkably satisfying), small group improvisation to classical paintings, and small provisation to a Zen story. The group process in one of these was frustrating for me. I could not get any of my ideas accepted. In the other I insisted at first on my way, then I felt more open to others. Mary evidenced careful preparation and judgment about procedure in class. She gave little individual correction, but moved us along in progressive and well-timed steps of using our bodies through different opportunities and in spite of a too-crowded classroom gave us all a sweaty workout and encouragement to keep dancing.

The first hour and a half of the conference was my first session with Mary, the second hour and a half was my first session with permissive and synthetical Doug Adams, a religion and the arts specialist particularly concerned about dance. (Synthetic is one of my favorite words meaning a combination of parts or elements, as material substances or objects of thought, into a complex whole.) In six sessions Doug shared with us researching he has been doing into the arts, ancient and modern that would "okay" dancing by congregations. Non-dancing worshipers are a modern aberration we are all ready to convert by 1) demonstrating the ancients' dance patterns and satisfactions 2) using universal gestures for choruses of hymns for the whole congregation and dance choir skills for the verses, 3) asking the congregation to be the crowd in stories e.g. crossing the Red Sea, crucifixion, loaves and fishes. Doug's simple choreography for willing participants is also suggestive: 1) think of a work for Abraham's feeling when he thought he had to sacrifice Issac, take a position reflecting that feeling, do the same for Issac when he realized his father's intention, do the same for one or the other when the had their new vision, 2) enact the deadly sins, have a "skeleton" zap each one at the height of his grossness, then portray the vice as humorous, 3) show a good picture, each person choose a color, make a sound for the color and then a movement for it, when a leader moving a point across the picture comes to your color move unto the stage, make your sound and movement and come off again, 4) Mary instigated one of this type the last night, make shapes stretching a 6 foot circle of elastic tape.

Doug had a message: God is the Holy One. He does not expect perfection from us, rather He accepts our chaotic, funny, diversified, lazy pleasure seeking Realness. Doug demonstrated its theological soundness by reference to the Greek godliness in the spiritual and the Hebrew God in history and their marriage in our Judeo-Christian culture. He admonished us to recognize the theological truths in our specific talents and frailities as persons and communities and to express them.

The Sacred Dance Guild's history, Maxine DeBruyn, Mary Jane Wolbers and their committees had brought 3 score and 10 people together. We were talented children, devoted leaders and teachers, even a professional dancer, Bob Yohn, who was a leader two years ago and performed and taught a little this year, inspiring us all, as well as asparing dancers and people using dance for prayer, sermon and self-expression. There were people trained in ballet, modern and "natural" techniques and some with no training at all, Christians, Jews, people inspired by Sufiism, Hinduism and Buddhism and people subscribing to no religion at all. Dance as our common pursuit had many differences to over come, growing pains of the guild to accept, theological tolerance to foster, performer and amateur to placate.

All came together for a sharing time the last morning organized by Doug so it would flow with a natural worshipfulness from celebration of our coming together, to confession, to assurance, to exhortation to benediction. Mary efficiently played music tapes and directed three versions of a piece she had choreographed. The whole group danced to folk hymns. Individuals danced of themselves, the week and God. It was a beautiful culmination for me.

But my last scene of the conference was Doug surrounded by many of the youngest among us talking over how Christian and Jew, young and old, atheist and deist can BE together. While our rides waited (including his with Mary) he listened and responded, synthecizing for the next time.

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M U S I C

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Ed. Note: Be inspired by the music suggestions in the Kirkridge evaluations!!!!!!

FFFFFFFFFFF FILMS SSSSSSSSSSS

American Dance Guild has a fine pamphlet out "Films on Ballet and Modern Dance: Notes and a Directory" by John Mueller, --write ADG, 245 W. 52nd Street, NY, NY 10019

John Mueller is also editing a column: "films" in the Dance Magazine. In the August, 1975 issue he discussed some of Alvin Ailey's spiritual films.

"Bit" Reviews

From the American Dance Guild News April 25, 1975: "Katherine Dunham will be the recipient of the American Dance Guild's annual award June 12th at this organization's 19th annual convention which takes place at Washington University, St. Louis, Mo. June 12-14, 1975. Miss Dunham is being recognized specifically for her outstanding work in bringing dance into the community through her manifold interests and projects, in keeping with the theme of the ADG Convention, Dance in the Community: People, Resources, Interaction.....An interesting contract will be provided by two simultaneous workshops examining the role of dance in religion, and in the prison. "Movement as a Dimension of Worship" and "Dance in the Prisons" will be conducted respectively by Mary Jane Wolbers and Timothy Ney...."

*

Toni' Intravaia, SDG Editor of the Newsletter, member of International Conference of Kinetography Laban attended the conference in Herisau, Switzerland where she delivered a paper "Adapting Labanotation for Recording Animal Behaviour and Movement". She also participating in several committees and was appointed on the Research Committee for the next conference to be held either in England or France.

*

From Seedbed, ARC, Volume III, Number 3, May, 1975: "From June 17-20, ARC Member Doug Adams will lead the National Institute of the Sacred Dance Guild in re-enacting historic worship services that utilized dancing (early church through 19th century America) and evolving theologically appropriate forms of movement for today's churches. These sessions will be based on his most recent book...."

(Ed. Note: Seedbed is a good newsletter. Address 16 East 56th Street, New York, N.Y. 10022. Thanks for this nice Inst. publicity!)

*

From "Summer '75 workshops led by Christopher Beck
dancing and playing
new sources for personal and spiritual growth"
We start where each of us is at present and use our experiences with creative movement and play to take what steps we can toward unity and renewal of body, mind and spirit. We learn to open ourselves to the free flow of the energy of the moment, allowing it literally to dance and play through our bodies. We begin to experience and express our inner selves and may discover new meaning in our lives--individually and in relation to others. Moving from the inside out, we can experience the undergirding creative power that can lead us toward wholeness.....The creative movement work of Christopher Beck takes place where art, religion and psychology intersect. He leads workshops and retreats at religious and growth centers around the country...."

*

From Missionhurst, June, July, 1975, 4651 N. 25th Street, Arlington, Va. 22250
Venado Dance in Coban

The Indians living in the mountains of Verapaz, Guatemala, are generally quite taciturn and withdrawn but are at their talkative best on the feast of the patron saint of their town or city. The patron saint of Coban is St. Dominic, whose friars brought the faith to this mountainous area and its Mayan descendants.

That's the day when the Indians come from near and far to Coban. They do not cater to modern customs in spite of the fact that there is a reina de los indigenas (queen of the natives).

The highlight of their celebration is an old Mayan dance in which they express their deepest feelings, their concepts of the world and man; a dance in which by cryptic language and ritual they criticize local and national conditions. It is a long affair; there are no ritual Mayan priests around. They feel free; they laugh and cry; they smile or turn serious during a long and animated performance.

Although the dances have been "officially" Christianized and take place in the residence of the Cofradias (Confraternities of the saints) they are authentically K'ekchi Indian. It is a true convivencia, a being together. One is served chicken soup after having tasted the "divine" beverage which is primarily ground cocoa.

The most important dance is the Venado (Deer), originally dedicated to the god of fire and which describes the relationship God-man-animal. Man tries to placate the god of the fire mountain so that the deer will step into the traps. With the Christian "coat of paint" this is now changed to the dancers coming to greet the saint and promising him a good deer leg but the deer still must be caught. The masks are of centuries-old Mayan origin. Priests and dancers wore them in the old Mayan religion. The man without a mask is a kind of policeman, symbol of the ladinos, the Spaniards. The masked dancers and other Indians make fun of him and then have an opportunity to take revenge and bring up all their complaints in a language the ladinos do not understand.

It is a sacred duty for any Indian to continue this custom which is the carrying out of a promise they made to their ancestors.

Pedro van Santvoort, C.I.C.M, Guatemala

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H I S T O R Y

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(The following is continued from the

Spring Issue of the SDG Newsletter.)

From: "The Significance of Religion in the Dance" A Thesis by Wincie Ann Carruth, 1937:

"...It is necessary to formulate a definition of religion for the purpose of this study. Havelock Ellis says that the "quintessential core of religion is the act of finding our emotional relationship to the world conceived as a whole.' The religious experience exists, according to Hoffdling, in the relation 'between reality and value;' in the 'effort to conserve value.' Since this definition in his book "The Philosophy of Religion" is more explicit, it will be used in this thesis.

"Religious feeling is almost always accompanied by certain muscular responses, the folding of the hands, the bowing of the head, closing of the eyes, and by all external signs of mental and emotional concentration. Dancing, as a means of manifesting a religious emotion, is a natural phenomenon, whatever may be the precise meaning or application to the particular occasion. 'All through the history of developing religious consciousness dance is found as a manifestation of religious emotion...At all times, and in all ages, deep emotional experiences overpass the capacity of ideas to express them. Religion always has been and probably always will be at root deep seated feeling about life and the universe. These feelings or experiences burst forth in song and in dance, so that ever since the beginning of civilization the dance has been a persistent form of expressing religious feeling. It has served the purpose of administering to the religious soul in its deeper mood.'

"In this study, dances are considered religious which manifest devotion to religion and conform to the definition of religion formulated above. The war dances, which, in the opinion of some, may be regarded as religious are not considered as such by the writer, as they seek to destroy rather than to conserve value. Fetishism, the practice of identifying with an object or image, the person or spirit which the object represents, might be considered as a religion. It is, rather, a practice common in all forms of religion, but extending beyond the limits of religion as defined in this study....

"Movement was the first thing that suggested presence of life to primitive man. This movement was believed to denote an indwelling spirit, and the savages connected it with supernatural powers. They swayed their bodies as a tree was swayed by the wind, ran in single file in imitation of the stream, and performed other boisterous movements similar to the waves of the sea. These were religious dances because they were performed in imitation of supernatural powers....

"Dances were used to obtain the favor of all these elements. An example of this fact is found in the dance which was performed in honor of the moon by the Hottentots of Africa. These dances were held nightly. 'After numerous contortions of the body which characterize these dances, and excruciating yells, the worshippers fling themselves to the ground; then they suddenly spring up and stamp about with their feet and gaze at the moon. "Hail, see that we have honey, and that our flocks get plenty of food and give us milk!"'

"Season festivals, which featured dancing, arose for the primitive farmer to persuade the powers to be good to him. In many ceremonies, the movement of the dancers is supposed to stimulate the growth of crops, or the performers may themselves represent the spirits of the vegetation, and by their presence disseminate virtue and fertility....

"A usual rite for making crops grow is the sacred dance around a tree; the propitiation of the tree spirit is believed to be a means of securing the desired growth. 'The Gallas dance in couples around sacred trees, praying for a good harvest. Every couple consists of a man and a woman, each holding on to an end of a stick. Under their arms they carry corn or grass.'

"Primitive man felt that he could bring pressure to bear on spiritual powers by use of suitable dances. So in every part of the world there are intermediaries who learn the will of the spirit through an ecstatic condition secured from wild dances. So he depended upon medicine men, shaman, devil dancers, as these intermediaries were even called, to exploit

and drive away evil spirits....

"Religion for the primitive man stood as an interpretation of the whole of his life and of his aspirations and desires. The end of primitive religion was the consecration of life and the stimulation of the will to live. This end was accomplished by appeasing the great forces man perceived stirring within him. As man was dependent on nature for food as well as protection it was inevitable that he should think that he could aid its processes. Any rites by which he could assist were to him religious. Consequently, agriculture and hunting were to him religion and all ceremonies held to insure the fertility of the soil and good hunting were of positive religious nature. The ceremonies which the shaman used for protection from evil spirits and appeasement of the spirits of the dead were necessary for his existence and are considered religious, but of a negative character. Dr. Oesterley has attributed the origin of the sacred dance to this imitative propensity of mankind and his urgent desire to be in accord with controlling forces in the universe.

"In animistic religion dancing, which in form was an imitation of the elements of nature, was of supreme importance as it was a necessary part of the religious ceremonies. Thus, the dance, inevitably, was of supreme religious importance. To dance was at once to worship and to pray. The primitive peoples felt that by so doing they pleased the spirits. What a man danced was his tribal, his social customs; for, as an anthropologist has put it, 'A savage does not preach his religion-he dances it.' Dancing was the primitive expression of religion, and religion had no other expression than the movements of a dance. Out of these religious dances the arts of mankind have developed.

"During the stage of religious development when worship of many gods prevailed, the worshippers used the dance as a means of expressing their religious emotion. The change from the worship of spirits to the worship of gods did not alter the form of the religious dance. The movements of the dance remained imitative of the object worshipped. This lack of change may be due to the fact that the worshippers of gods depended upon them for existence and forprotection, as did the worshippers of spirits. The abundance of material found in regard to the religious dances of the North American Indian, whose gods were found in nature, leads one to conclude that nature worship lends itself more to the use of the dance than does the worship of ancestors or the worship of animals....

"The Greeks, who worshipped gods of anthropomorphic form, used the dance as an expression of devotion to these gods, and as an expression of their profound philosophy of life. As has been found to be true in animism and polytheism, the form of the religious dance was movement imitative of the gods worshipped. In contrast with the dances of the previous stages, this form was stately and beautiful as befitted the nature of the Greek gods. The dance was used to manifest the ultimate relationship that existed between the gods and their worshippers and not as a means of securing protection and food. The difference of the purpose of the religious dance accounts for the change in the form of the dance. In anthropomorphic religion of the Greeks, the dance is seen at its highest place as a means of religious expression.

"The Romans, whose every thought was of material power and gain, were incapable of appreciating the spiritual qualities of the Greek religious dance. As the religion of Rome deteriorated, the dance was degraded into obscene, secular dancing.

"It is reasonable to conclude that the degrading influence of anthropomorphic religion in Rome on the dance as a religious expression and as a necessary part of worship, was due not to the form of the religion but to the lack of understanding and appreciation of this religion, transplanted from Greece....

"During the stage of religious development when the worship of one Supreme Being prevails, the dance, in the broadest sense, is used to express the religious emotions of the people. The form of the dance is governed by the character of the one god who is worshipped.

"In India, the religions that exist today are Brahaminism, Vishnuism and Civaism. The worshippers of Brahma, as the Absolute god, do not use the dance as a means of worship, because the religion is philosophical and not understandable to the masses of people. Vishnu, the Supreme

god when goodness prevails, is worshipped by means of the dance. The dance, in form, is beautiful and stately, portraying the character of the god. Civa, in contrast with Vishnu, is a destructive god who represents nature in all its aspects, largely the destructive element but also the creative ones. Civa is portrayed as the Lord of Dancers, and in the worship of Civa the dances are ecstatic in form to represent all his activities.

"The Israelites used the dance to express their emotions and aspirations, and gave it a high place in all ceremonies of worship. They danced to show their devotion to their all powerful, loving god, Jehovah; to express their joy and thanksgiving to him and to gain inspiration from him to utter oracles. The purpose of the religious dances of the Israelites in their worship of one Supreme Being are the same as were the purposes of all primitive men who worshipped the spirits. The form of the dance, however, is different because there is not so great an element of fear in the worship of Jehovah as existed in the worship of spirits. Although the dances of the Israelites are joyous, the dance in its form represents all that is beautiful, as does the nature of the one Supreme Being, Jehovah.

"In the Christian Church today, the dance in the strictest sense of the word does not exist. There are, however, the processionals and recessionals of the choir boys, and vested priests which may be regarded as dancing, inasmuch as they are rhythmical. The movements of these processionals and recessionals are beautiful, dignified, and representative of the philosophic conception of God.... (Ed. Note: Don't forget this was written 1937!)

"In all the stages of the development of religion the dance has been used to express the religious feelings of the people. It has offered to religion a medium through which to express this feeling. Religion, on the other hand, has influenced the form of the dance used in the worship of spirits, many gods, anthropomorphic gods, and a Supreme Being, offering them opportunity of expressing feeling through rhythmic movements.

"The more abstract the conception of god and the more formalized the ceremonies, the less the dance is found used in religious worship. The more primitive religion leans toward emphasis of sex and of fear which is expressed by means of frenzic dances. At the highest point in the development of any religion the dance is likely to be prominent, seeming to indicate that when the people feel deeply regarding their faith, they express that feeling through rhythmic motion. On the other hand, when the religion grows less vital the dance is either dropped from the rites or becomes so formalized as to be meaningless emotionally.

"It is notable that each successive stage of religion leaves its marks in the dance as practiced by the later historical groups. Elements of nature worship, fetishism, animism, and ancestor worship are to be found in the most highly developed ethical religions. One may conclude then that religion and the dance have each a great deal to offer to the other. Religion offers depth of feeling and the dance offers a method of expression of that feeling available to all human beings. Further, the condition of the dance may offer to the adherents of any religion a method of appraising the depth of feeling which that religion arouses. One may also conclude that in such fundamentals as human emotions and in its expression we have much in common with our most primitive ancestors.....

"Indirectly this study suggest that the dance has through centuries of history served as an integrating force...We may, therefore, assume that all of the people were drawn together for purposes of worship as expressed through the dance.... It is possible that progress in this direction can be made only when traditionalized forms of the dance have been cast aside and a new dance form created. This will retain elements of the past but express what we are, what we feel, and what we aspire to today...

"The modern dance could probably be made a vital force in the present time if some elements of the spiritual were added, and if some attempt were made to express the religious emotions of the religion of today. This has not been done in the modern dance. The appeal has been more closely directed toward imitation of mechanical form and the appeal to man's aesthetic sense through beauty and rhythm. The spiritual phase of the dance, so vital to primitive man, has been neglected and

ignored. It remains to be seen whether religion in our day can be adequately expressed and interpreted through the dance...."

(Ed. Note: Thank you Wincie Ann for sharing this thesis with us.)

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THE GUEST COLUMN (Your Editor is submitting this special INVITATION for all SDG members)

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An Invitation to all Sdg Members to Participate in the Creation of an SDG Archives and a book: "Two Decades of the Sacred Dance Guild."

"Send in whatever materials and reflections you think should be considered in the writing of the book on the first two decades of the Sacred Dance Guild. The material may range from letters and inutes reflecting national, regional, or local Sacred Dance activity to newspaper clippings, program notes, worship bulletins and personal correspondence giving a hint of the range of Sacred Dance during this period. The materials sent in will become a part of the permanent SDG archives that will be microfilmed and deposited in centers for further historic reference; and such materials will serve as the basis for the official SDG history to be written by Carlynn Reed for the Guild's 20th anniversary year. This year '75-'76 is a time to send in materials; and then '76-'77 will be a time for Carlynn to write the book in time for publication on the Guild's twentieth birthday in 1978." Doug Adams outlined this project and urged all to participate in sending in materials to Carlynn Reed who was designated by the SDG Board a year ago to undertake this project.

"I know that Carlynn would also welcome materials on sacred dance even before the Guild's official birth in 1958, as such materials may shed light on the birth of the Guild." Doug continued with comments about how the materials will be handled, "All materials will be deposited in an archive with microfilmed copies deposited in other regional locations. I hope that SDG members will give the materials to this archive as original clippings and correspondence microfilm much more clearly than do xerox copies; but we hope that members will send in what they have. There is no budget for copying or returning materials; so if members wish to retain the original material, they should send in xerox copies. We may not be able to include such xeroxed materials in the microfilm but at least the materials would be in the original archive."

"The book that Carlynn will write will be based on what is sent in by SDG members and what is already in the SDG archives at Lincoln Center. We hope that this book will have an appendix noting the different materials in that archive so that future research will be facilitated. Also the bibliography to the book will hopefully contain entries on the published books and articles as well as unpublished theses, dissertations and manuscripts by SDG members over the last twenty years." Please send copies of such materials for listing in the bibliography, as well as other materials, to Carlynn Reed, 31 Church Street, Shelton, Connecticut 06484.

L E T T E R S T O T H E E D I T O R

(Ed. Note: This letter was written to Sally Alderdice and is included here for the readers since the suggestions do pertain to SDG members.)

"....I do indeed have suggestions! Newsletters might serve members better if they were shorter and be issued more frequently--sometimes announcements of coming events arrive after the event.

"I find it very hard to believe that details were so late in arriving for the June Institute! How can people be expected to make plans.

"If the Guild is an international organization and if it has an important function, as I believe it does, how about employing a director who could oversee the activities, prepare resources, and assist in many regional workshops. It would cost but could very soon pay off."

Most sincerely,
Kay Seivord, 38 Chevy Chase Road,
Worcester, Massachusetts 01606

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(Ed. Note: This letter also was addressed to Sally Alderdice, but is of importance to SDG members and is thus included.)

"....To help the members who do not have the opportunity to attend Workshops, I suggest that there should be listed for sale more books or pamphlets with specific directions and illustrations for Rhythmic Choir Groups --in the Jr. High and High School level-- numbers or productions especially suitable for Christmas and Easter.

"The small town Church needs more material of this kind to work with, as they are very dedicated, but do not have the opportunities of the larger Church."

Sincerely,
Mrs. Pauline E. Seabury, Pisgah, Iowa 51564

*

From: Miss R.D. Austin, Flat 3, L'Estrange Lodge, 7-9 L'Estrange Street, Glenside, South Australia 5065:

"I received your name through the National Council of the Churches of Christ in New York. I am very interested in the field of dance and in particular - sacred dance and dancing in the church, and in the organization of dance workshops.

"Would it be possible to send me any information on the "Sacred Dance Guild"? I would also be very interested in receiving a copy, if possible, of the Guild's newsletter, and a calendar of workshops and resources...."

Yours sincerely,
Rosemary Austin.

*

(Ed. Note: This letter was addressed to Wendy Hartman and she is sharing it with SDG Members.)

"Marie Richello of the Berkeley Divinity School at Yale gave me your address, so I thought you might be able to give some suggestions about the use of the dance in connection with the administration of immersionist Baptism to adults. Churches such as the Disciples of Christ and Baptist certainly do not hesitate to use vivid symbolism, as is shown in their practice of immersing adult converts, and I have seen some indications that a growing minority (especially young people) in these denominations amicably disposed to the idea of dance in worship.

"It would seem logical to me that these two impressive symbols (liturgical dance and immersionist Baptism) could be combined into one beautiful and reverent service. Since these churches teach that Baptism is in itself a public profession of faith following conversion, perhaps a 'dance of conversion' performed by the candidates just before the administration of the ordinance would be appropriate. There is cause for concern, however, in that the emotional atmosphere leading up to the actual Baptism might result in anxiety that would interfere with the candidate's performance of the dance. Because of the nature of immersionist Baptism, candidates are usually somewhat nervous at the outset.

"It seems to me that such a combined service would provide non-professionals with a logically timed opportunity to express their faith through dance. I readily admit that the dance is not likely to gain widespread acceptance within the aforementioned denominations for some time, and as a lay minister, I am in no position to implement or even openly advocate the dance in my church. Hopefully time will change the minds of clergy and laity alike on this matter. I have been giving some thought to entering the ordained ministry myself. Such a position would perhaps enable me to exercise some ministerial authority that is not available to laymen.

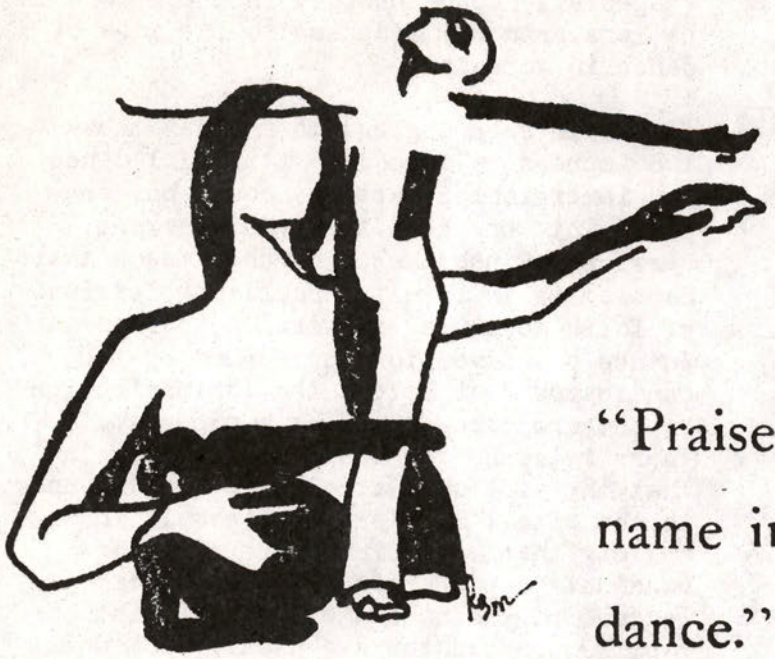
Sincerely,
(Name is withheld for obvious reasons....)

##########

<u>To Become a MEMBER of SDG:</u>

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates:
Regular (1) year).....	$5.00
Regular (2 years).....	8.00
Student (1 year).....	3.00
Group (1 year).....	15.00
Sponsor (1 year).....	10.00
Sponsor (2 years).....	15.00



"Praise His name in the dance."

Psalm 150

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Helps and Guidelines - See blue sheet attached.

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(Ed. Note: The following is a brief form of the Application)

Application Form for Scholarship Aid Through the Sacred Dance Guild Memorial Endowment:

Name:__Address:__Telephone:__Church where Active:__Sacred Dance Guild Member:__How Long__ Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.)__What is your concept of the use of dance as religious art?__Event for which financial aid is requested:__ Of what value do you hope this event will be?__Cost of event to you__ How much can you finance yourself?__If scholarship aid is limited, do you have other sources?__Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.):__ __ __. Send application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

. . . . . .

Ten of the folded cards (featuring the front design noted here) with blank interiors are available in each package for $2.00 per package from Mrs. Mary Jane Wolbers, 111 South Green Street, East Stroudsberg, Pennsylvania 18301. The card is designed by Rhonda R. Rosenblatt with all profits going to the scholarship fund of the Sacred Dance Guild in honor of Ruby Henderson (now known as the Sacred Dance Guild Memorial Endowment) to enable students and others to attend Sacred Dance Institutes. The cards may serve as regular everyday note cards or one may fittingly use them to convey holiday greetings.

BOUQUETS, APOLOGIES, QUOTES, ETCCCCCCCCCCC

From Kay Clark:

Hail and farewell - Adieu - Adieu
My nose is filled with Spraymount Glue!
Each brochure has been corrected strongly
(Doug's phone number type-set wrongly)
So now ends my five years of love and labor
Carry on all and do me a favor.
Let me sit back and enjoy my life -
No riting - No Phoning - No Decisions
No Strife!

Luv
Katy Clark

*

Note for Christmas giving: The cards noted above AND . . . .

How about Doug Adams' book "Congregational Dancing in Christian Worship" as a gift to ministers and others in churches and the community to open and guide them to dance in worship? In a revised edition with a striking red cover it is now only $4.95, The Sharing Co.,Box 190, North Aurora, Illinois 60542!!!!!!!!

*

Lost and Found at June Institute -- 3 pages of un-captioned color photographs from an album. Write MJ Wolbers, 111 S. Green St. East Stroudsburg, Pa. 18301 to claim loss!

Information, please: Yvette Crandall of Mt. Pleasant, Michigan, is listed as a co-author of a work titled Religious Dance Today in the "Living Church." Information about the availability of this work would be appreciated by Mary Jane Wolbers, 111 So. Green St., East Stroudsburg, Pa. 18301.

*

The Joyful Noise. This 16mm color film shows a creative dance or interpretive movement group (or worship choir as it is sometimes called) in a church in South Dakota, planning, rehearsing, and performing in actual worship situations. While the film does not intend to be a detailed resource in choreography, it will serve for any interested group of youth or adults. Order from South Dakota Council of Churches, P. O. Box 1304, Huron, South Dakota 57350. Sale $105.00, Rent $5.00.

*

NOTICE: The blue insert has one error. Please note: Doug Adams' phone number should be 406-243-5482. Make the correction, please.

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- IN MEMORY -

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Charles Weidman -

"'...my aims are not to become rich...but are to succeed in making my thoughts and ideas come true. I do not intend to live in the castle of the other fellow who has worked so hard to make it, as many people of this, and all other occupations do, but to succeed...through my hard work and efforts to build my own palace of my own thoughts and ideas so that I can live in it in peace and comfort and not be a parasite in name or reality.'" These words were written as part of a composition in ninth grade by Mr. Weidman, who died on July 15, 1975.

A brief memorial service was held in New York City with music of Bach, whom "Weidman so loved and to whose music he had created some of his most beautiful works (the "St. Matthew Passion," "Christmas Oratorio," "Easter Oratorio")....and "with old friends, and new ones, quietly honoring the man who had choreographed, taught and danced for more than fifty years...."Weidman's last performance was given this year on July 13....offering ' The War Between Men and Women' and selections from his Bach 'St. Matthew Passion...." (the above quoted from Dance Magazine, September, 1975.

*

Margaret Erlanger -

In the Spring Issue 1973-74 Margaret wrote a moving memorial to Mary Wigman for the SDG Newsletter.

Margaret, Professor Emeritus of Dance at the University of Illinois, died June 23, 1975. A dance education pioneer, she brought dance to the University of Illinois in 1948 and was instrumental in its development from a physical education activity to an autonomous discipline offering undergraduate and graduate degrees in the Department of Fine and Applied Arts. For many years she was Department Head and at the time of her retirement in 1974 she was Director of the Graduate Program.

She has willed her home to the University of Illinois to be used to house visiting artists, with dedication on Sunday October 5 at 3:00 with the performance of a musical setting of a Mary Wigman poem by the Walden Quartet and Soprano Barbara Dalheim, composed for the occasion by Ben Johnston.

**********SPOTLIGHT ON NEW MEMBERS**********

[redacted]

[redacted]

NEWS OF SACRED DANCE ACTIVITY
(Listed Alphabetically by States)

CALIFORNIA -

From Shirley Duerr, Fesno, California:
It is with great joy that I report a very rewarding year in Fresno, California as

a member of a Sacred Dance Group (we haven't chosen a name yet) in the Wesley United Methodist Church. When I moved here last summer, there was no sacred dance activity and then as an outgrowth of a Workshop directed by Mikel Taxer, a Presbyterian Minister from San Diego, ten of us began working. Our Director is Sara Pagoulatos who was a dance major at Julliard. We work out twice a week under her leadership with at least 1½ hours per session.

By January 1975, we felt we were ready to be of service to our church and have participated at least once a month since as an integral part of the Worship Service on Sunday mornings. We did the Prologue to John as a voice choir with hand motions for the Scripture Lesson in January; "Sabbath Prayer" from"Fiddler on the Roof" in February; a song entitled "Hallelujah" as a processional (we sang this as well as danced), in March. For Easter we did "Morning Glow" from "Pippin" and for Pentecost in May we adapted my solo choreography to a group dance to "Lord of the Dance" which we did as a joint service with the Presbyterians outside on the church lawn.

In June we had an "Evening of Sharing" program on a Saturday evening for anyone interested in coming. We shared with those who came some of our warm-up exercises and then gave a program of all the dances we worked on throughout the year including 5 soloswhich were individually choreographed by each dancer. We have kept up our practice sessions all summer and in August we have been accompanying our church's Drama Group to various churches in the Valley. They have presented the play "Women at the Tomb" and we begin and end each service with Dance.

We are looking forward to an ambitious 2nd year. We have invited Mikel Taxer back in October and we think he will be pleased with our progress!....

(Ed. Note: Something to inspire SDG readers!)

*

From Anne Owens, Director Auburn Sacred Dance Choirs, Auburn: The Adult Dance Choir (14 women and teenage girls) participated in "O Lord Most Holy" sung by a soloist and the Chancel Choir. Alienation and Redemption was done by six women using recordings of "Eleanor Rigley" by John Lennon and Paul McCartney, sung by Johnny Mathis, and "I've Been This Way Before" written and sung by Neil Diamond. The Youth Dance Choir did their own choreography to an original poem written by the mother of a baby who was being baptised in a youth celebration service (Anne Owens). "It has taken two years to get the children comfortable with dance enough to attempt creating on their own. If a director relaxes with children and doesn't expect perfection, the results can be most rewarding!

COLORADO-

Connie Fisher, Lakewood, reports: She enjoyed teaching a class at Iliff Seminary in Denver this year. Entitled "Sacred Dance: Adventure in Judaeo-Christian Worship", it was a survey of sacred dance in the Judaeo-Christian heritage in the light of its celebrative nature. Emphasis was given to festivity and fantasy as vital elements of the whole person and the contemporary use of dance in the life of the church. The history of dance in the church was punctuated with appropriate dances in which the students took part. They learned basics of choreography and had opportunity to do some creative work on their own.

One young man, sensing his own awakening, said "Nothing like this has happened to me in my seminary training." A couple write and "choreographed" an entire service for the church, in which they were serving as interns. Another young woman choreographed a dance to be used in her wedding ceremony: "The Wedding Son" by Peter Yarrow. Still another young woman arranged to have a group dance "Joyful, Joyful, We Adore Thee" and "Psalm 42" by Fitzgerald at her ordination to the Presbyterian ministry.

The people in Denver are dancing for worship services, for weddings, baptisms, ordinations, and festivals. They are dancing in sanctuaries, on the lawn, in the classroom, at youth camps, and around the world. They express thanksgiving, happiness, pain, sorrow--all of life; and share their faith through dance everythey go.

*

Carla Gilbert, Denver: The First Plymouth Sacred Dance Group, Director: "Our group has been comprised of 8 - 10 women who meet and work according to requests for d ce in the worship services. Most of our work revolves around special requests for interpretations of chosen works. Included in our group are ages ranging from high school girls to women whose children are teen agers. We have a couple of mother-daughter teams.

Marlene Buck is co-ordinator with choreography being done by members of the group and performance at the First Plymouth Church as part of formal and informal worship hours. We've also participated in the church's Christmas production of "Amahl and the Night Visitors". Southeast Denver Association Lenten Services invited us and we shared "The Lord's Prayer" and "Let Nothing Ever Grieve Thee" by Brahms.

Other pieces have included "How Do I Pray?" a piece written in prose which contemplates the whole aspect of prayer; "The Tower", from Come Sweet Death by B. D. Napier; Zach. 9:9; Luke 19:41-42; "Praise to the Lord, the Almighty", hymn; "How Far Is It to Bethlehem" by Dorothy Shaw.

First Plymouth Dance Group was asked to lead some movement in worship for the Denver area Church Women United where we shared "Lord of the Dance", "Rejoice in the Lord Always," "The Lord's Prayer", and "Agnus Dei". A repeat was requested for the nnual UCC Women's Fellowship meeting held in Craig, Colo.

*

Doryann Duncan, Warren United Sacred Dance Choir, Denver: Warren United Methodist Sacred Dance Choir is a group of five who have been dancing together for five years. Our group is probably unique in that choreography and critique are done by group process with no designated leader and no one in the group has any professional dance training.

For the Christmas season our dance choir was guest on local television sharing some advent dances and talking about sacred dance experience. For this program we performed: "The Carol of the Advent", "O Come, All Ye Faithful", "Rise Up Shepherd and Follow" and "What Child is This?" We incorporated most of these dances in our own church services on December 15th. A special contribution was our dancing with a poem written by a member of our dance choir (mentally retarded yet has been dancing with our group for three years). During the Christmas season John and Margaret danced a Jewish folk son at the wedding of friends.

To dramatize our pastor's Lenten series on The Lord's Prayer we shared three contemporary versions: "The Lord's Prayer" from the Rejoice Mass, "The Lord's Prayer" from the Mass for Peace by the Berets and "The Lord's Prayer" by Sister Janet Mead. The latter was part of the Easter Sunday service which included the poem "Rejoice" by N.E. Habel and "He Is live" from Celebrate Life by Regan Courtney and Buryl Red in which the congregation was encouraged to join in the exclamations and clapping.

After Easter we participated in the Festival of Arts series at Calvary Baptist Church, the theme of their festival "Create Through Me." We helped open and close their five week festival. The Service on April 27th was begun with a processional which included sixteen especially made banners for this festival, the adult vocal choir and the Warren Dance Choir. At their suggestion we choreographed James Welton Johnson's "Creation" and danced it accompanied by one of the associate pastors, as reader. Other dances were a part of this service. For the last worship service of the series we did "Morning Has Broken" sung by two sisters from the church, "The Lord's Prayer", "Jesu, Joy of Man's Desiring" and closed the service with a solo danced to the poem "A New World Ciming". Being involved in this Festival of Creative Arts had deep meaning for our Sacred Dance Choir, our first opportunity to dance in another churh's service. Our participation in this service was well received by the members of Calvary Baptist, for many of whom this was their first exposure to sacred dance.

*

The Oasis Ensemble of Boulder, under the direction of composer-choreographer, Barbara Ellen, anticipates another season of bringing dance and drama into worship. A Christian group, the Ensemble is a free lance, non-denominational, interreligious, Spirit-filled, always changing, ever constant, alive organism which sees liturgy as the focal point around which life develops. This view is reflected

in original works, improvisations, and interpretations. Included in repertoire are anthems, hymns, scriptures, and dance homilies with poetry. Ballet, folk, modern, and popular idioms are used for choreography, and music is contemporary to ancient. Members of the group are also prepared to lead a retreat called "3DX," an experience in devotion/dance/diet. For more information, write to Barbara, Oasis Ensemble, Box 3305, Boulder, Co. 80303.

*

The Alleluia Dancers of the Northglenn United Methodist Church, under the direction of Judy Buchonan, organized about four years ago. We began with four women and have grown to eight. We feel we are part of a worship experience and try to make the congregation a part of us.

Most of our choreography is done with two or three of us, and then presented to the rest for revisions and approval.

We have danced and worshipped with many different churches this past year both as a part of and as the whole of the service. One rewarding experience was a program for the Frasier Meadows Manor, a retired Methodist home. We taught the people several songs that they did in their choirs and all took part and thoroughly enjoyed the movements.

We have participated in a program at the Third Eye Theatre in Denver for a Music and Arts group. This was a sharing of new ideas and music available in the area. Many people had never seen or heard of sacred dance.

*

Elsa Sullivan: The Original Scene "Show Choir", a youth group sponsored by the Central Area Catholic Youth Service of Denver produced excerpts from the musical production"Godspell." This was performed primarily for the First Mile Hi Youth Congress in Denver last February 13-16. The group sang and danced the chronicle of Godspell" (the Gospel according to St. Matthew) to the theme of " Reconciliation-to Minister as Jesus Did". They then toured to different high schools in and around the Denver area bringing tears to the eyes of many of their young audiences as they sang and moved in interpretation and invitation. The Show Choir is under the direction of Father Dennis Dwyer. Elsa Sullivan, former member of Jubilate Dancers and well-known dancer in Denver, choreographed and directed all the dance for this group.

*

Betty J. Walker, publicity person for the Jubilate Dancers, Constance Fisher, director, reports from Denver: The Jubilates have had an exciting and busy schedule since the last report.

In January we took part in the Presbyterian Synod Meeting at Wellshire Presbyterian Church presenting the "Rejoice Mass", Lederhouse.

The Catholic Congress of Religious Educators asked us to participate in their closing worship service in February. We danced in three parts of this service. Bach's "Aria" and "Jesu, Joy of Man's Desiring" and "The Lord's Prayer", Lederhouse, were the pieces selected.

During the Lenten Season, our program committee prepared a special service which included these dances--Call to Worship: "Lord Have Mercy", Rivers; Confession: "Aria", Bach; Anthems: "Jesu Joy", Bach and "How Lovely is Thy Dwelling Place", Brahms. For the scripture part of this service, the men in our group did an interpretation of Psalm 22. The music used was "Eli, Eli", an ancient Yiddish Melody. The New Testament Reading was John 19:25B-30 and the dance was a portrayal of the three Marys at the cross "Planctus": "Stabat Mater Dolorosa", Da Todi. For the Contemporary Reading, the dancers did a mime presentation to the poem "Lent" by Habel. The poem was read by the minister of the church while the dancers created, through movement, the story. The service was closed with the Benediction: "Come Holy Ghost", Lederhouse. This entire service was presented at Lakewood, UCC, Washington Park, UCC, Denver, First United Methodist Church, Ft. Collins, and Montclair UM.

Palm Sunday, we took part in the service at University Park United Methodist Church and we added "Ride on King Jesus", a Spiritual, as our contemporary reading in place of the poem "Lent" to our Lenten Service.

In April, we toured southern Colorado and Albuquerque, New Mexico. Our work included two evening presentations of a Dance Drama: "The Sacred Dance: God and Human Response" which incorporated the history of dance, and a short worship service involving congregational partici-

pation. This Dance Drama was done in Salida Colo., as a joint effort of the Methodist and Episcopal Churches and in Albuquerque at the Church of the Good Shepard, UCC. An all day workshop and a Sunday morning worship service at First United Methodist Church.

In May, the Jubilate Dancers went to Greeley, Colorado to a Mother-Daughter Banquet at the First Methodist Church to do our Dance Drama-Worship Service that we had done on tour. The following pieces of music were used: "Jubilate", Hughes; "Miriam's Dance" and "Sim Shalom", Traditional Hebrew Melodies; "Hymn of Jesus", Traditional; "The Lord's Prayer", Traditional; "Stabat Mater"--The Three Marys, Da Todi; "Tomorrow is my Dancing Day", Pfautsch; "Nativity Play" from the York Nativity Play; "Dance of Announcement", Pfautsch; "Los Seises", from the Missa criolla; "Simple Gifts", Shaker Hymn; and "Wade in the Water", Old Spiritual. After a brief intermission, a short worship service was held with the congregation participating in movement and song to "Allelu" "Doxology", "Lord of the Dance", and The Lord's Prayer. What a wonderful experience it is to see worshippers responding to God in "new" ways.

Our year ended with two performances of Father Clarence Rivers "Mass for the Brotherhood of Man" at St. Vincent De Paul Catholic Church and at Capitol Heights Presbyterian Church in Denver. The Mass, done in the jazz medium, was incorporated into each of the services. Dances were choreographed for "The Kyrie", "The Agnus Dei", "The Sanctus" "The Gloria", and "The Lord's Prayer". The congregation took part in the "Doxology".

The Jubilates take their own vocalists, talented volunteers, whenever possible to the churches and on tour. Each church provided the organist, pianist, choir, and the musicians for some of the accompaniment. The "live" music not only enhances the dance, it provides for cooperative effort among all the participants, including the congregation.

*

Praise the Lord! (from Paula Douthett, Cheryl Yarusso, Karen Seran): How we delight in and welcome the opportunity to share with our many brothers and sisters in the Lord's dance!

The Sacred Dance Group of Boulder was formed in 1969, by Paula Douthett, under the inspiration of the Holy Spirit. The group since that time, under the Lord's principal of increase and multiplication has grown and flourished and multiplied into four groups with a fifth in the birth process.

The main group (The Sacred Dance Group - SDG) is at present in England under the direction of Paula Douthett. They are a touring group of six young women, in their early and mid twenties (plus Bill and Paula and their two girls, Cindy & Nedra) from the U. S. and Canada. The group has toured extensively throughout the U.S. and Canada and has also performed in England, Switzerland and Holland last summer and is currently doing an in-depth follow up work throughout England, returning to many places visited last summer and ministering in many new places as well. The SDG is sponsored by Trinity Lutheran Church in Boulder, Colorado.

The fruit of this labor has developed in different directions. Carol Kirgis, a member of the SDG moved with her husband and family two years ago to Los Angeles, California. She was impressed of the Lord to continue in sacred dance and since, has formed a group including seven women and six men (one being her husband)! Their dancing has developed primarily within their own home church.

Cheryl Yarusso, a member of the SDG whose family and home is in Boulder is currently teaching and directing the Apprentice Group to the SDG. The Lord has called several young women (also in their twenties) from different parts of Canada and the U. S. and England, to come to the home of the SDG, the New School of Creative Dance and Ballet in Boulder, Colorado. Those called, have and are studying dance and sacred dance. The App. Group performs in the Boulder/Denver area in many different churches. As the Lord leads, many of these gals will return to their own home congreations to share all they have learned in the dance. Cheryl and Karen, original members of SDG, choreograph for and dance with the Apprentice Group. As of late much of the choreography has been Hebraic in flavor drawing from Messianic Jewish musicians and song writers (also inspired by the Holy Spirit); including a prayer for the peace of Jerusalem. Cheryl and Karen are also currently at work on a Bach Cantata "Jesus of my Soul",

seven dances set to seven pieces of music and song to be called "The Journey of a Soul" from pre-salvation to overwhelming victory in Christ Jesus.

Karen Seran, a member of the SDG, whose family and home is in Denver, has been teaching and directing the Littleton United Methodist Liturgical Dance Group for almost a year. There are twelve women. Their dancing has been primarily within the church, with two performances elsewhere during Lent. The music for this group is provided by the musical director of the church, Mary Davis, drawing upon the orchestra, bell choir, choirs, organ and individual vocal and instrumental accompaniment for the dance.

In the summer of 1973, three members of the SDG: Paula, Cheryl and Karen attended a six-week praise Workshop in Toronto, Canada under the leadership of Merv and Merla Watson. Over 100 singers, musicians, and dancers, came together from all over the world under the guidance of the Holy Spirit. The group, called Shekinah (a Hebrew word meaning the presence and glory of God) put together two-three hour worship concerts which were presented -- many Hebraic in flavor.

The summer of '74 found Shekinah (63 in number) touring in England, Switzerland and Holland in cahtedrals, churches, auditoriums, parks, market places and squares, including Trafalgar Square in London. How wonderful it was to see multitudes lifting up their hands and arms and faces unto the Lord in praise and worship. The one to three hour worship concerts were again very fruitful bringing many who attended to the Lord.

In this day, we are seeing God restoring the arts to show forth his glory and truth and just as many of you are witnesses to this in dance, so, too, in music. Together with music inspired by the Holy Spirit over the centuries (as well as today) there is an abudance of music the Lord would choose to have danced. And there is no end to the possibilities of combinations of instruments and/or voice, and/or silence which may be used to make the statement.

*

From Lynne Battey and Nan Dhonau: The dance choir for the Roman Catholic Community and Capitol Heights Presbyterian Church has been directed by Lynne Battey and Nan Dhonau, members of The Jubilate Dancers of Denver. The two worshipping communities mentioned above share the same facilities but have separate worship services most of the year. This dance choir includes eight women. The group also serves as a resource for the combined church school.

The year began with a Thanksgiving/ Succoth Celebration. The dance choir did "Michol Ovedy" or Miriam's Dance. The congregation joined the dancers for "Mayhem". At Christmas the dance choir did "Jazz Gloria" by Natalie Sleeth and "Here We Go A-Caroling" by Avery and Marsh. In February the service for the Protestant community was planned for the baptism of a member's child. The dance choir danced to a reading, to "In Christ There Is No East or West" from the " Rejoice Mass", to "Kum By Ya" and did "Lord of the Dance" with members of the 4th and 5th grade church school class. The same pieces were then done for the Catholic service. At Easter the dance choir danced "Allelu" by Ray Repp. The chorus was choreographed simply enough so that the congregation could learn it quickly and join in.

The joint church school year ended in a celebration in May. Members of the choir spent the two previous Sundays in the individual rooms teaching movements to " Rejoice in the Lord Always". During the celebration the children and dance choir taught the movements to the congregation. And on Pentecost Sunday the dance choir ended its year with "If There Is a Holy Spirit" by Avery and Marsh and "The Lord's Prayer" from "The Rejoice Mass", choreography by Connie Fisher.

*

CONNECTICUT-

Ness from Center Church Dance Choirs, Manchester, Connecticut: A red-letter year for us -- our 20th since Betty Simpson invited Margaret Fiske Chaney to direct an afternoon workshop and evening service at Center Church, and a flame was lit! Since then 100 girls

and women have participated; we have choreographed 100 interpretations; we have been in services in 100 different churches. To celebrate we had a reunion in May, with 20 former members returning. Our faith was renewed and deepened as we shared in a workshop and closing service, and again in Sunday morning worship. During this service, Pentecost Sunday, we danced a processional,"Praise the Lord, The Lord we Praise!" (words by Betty Simpson, based on Psalm 150) and Malotte's "Lord's Prayer." A variety of robes were worn, represnting the different ones used through the years.

The reunion was also a time to recognize the leadership and inspiration Betty has given to us, and to surprise her with the announcement of a gift, a flowering tree now planted in her honor on the church lawn. Four years ago, when her husband retired as our minister, Betty relinquished her role as our director. Fortunately for us, she continues to provide resource material, expert criticism, and valued friendship. The following poem, written by Shirley Stager, was presented to Betty. "For Betty --She planted a tree/It blossomed and grew/She fed it with loving care./And those who came to/ Pray under its leaves/Found new faith in God's love there./She taught us to raise our arms in praise!/She made our feet dance for joy!/We've planted a tree/Come, sit in its shade/Be still! Know that God is there./ Oh come, let us raise our arms in praise!/ Come, let our feet dance for joy!"

We had about 30 occasions for dance participation by one of the choirs, or both together, about once a month in a Center Church service -- Sunday morning, a special service, or in the church school. Other services, in Manchester and out-of-town, mostly at churches and sometimes at a nursing home or for a secular organization, kept us busy especially at Christmas time and during Lent.

It was a wonderful experience last November when five of us went for three days to Lancaster Theological Seminary, Pennsylvania to lead a workshop and conduct morning chapel, and also participated in Sunday worship at a Harrisburg church. Another high point was our second TV program, this time a Lenten service on WFSB, Hartford. TV is hard work in the meticulous planning, it is interesting and exciting, but we do have mixed feelings about the medium as an avenue for dance in worship -- there just isn't the same feeling of communication as with a congregation present. How do others feel?

This summer, in July, we went one weekend to Rangeley, Maine to take part in Sunday worship at the Episcopal Church there, and to lead a Saturday workshop. Betty Simpson gave the spoken sermon Meditation which we interpreted with the spirituals, "He's Got the Whole World in His Hands," "Sometimes I Feel Like a Motherless Child," "I Wonder As I Wander," and Mendelssohn's "I Waited for the Lord."

A new choreography is "Dance of Worship" the poem by Marjorie Holmes which was in a recent issue of the Newsletter. (Thanks!) The words of the poem, set to baroque music by Praetorious, are interpreted by four dancers. We have used this number in several different services this year, and also the words as the framework for an entire service of worship.....Priscilla Baxter.

*

From Carlynn Reed: Our group is officially called "With Timbrel and Dance" and is composed of 3 girls. We are looking for a fourth to replace one who was married and moved away. In January we made our first public presentation at Barrington College to the Freshman Class which was studying "Man an the Arts." Boys and girls alike received us very warmly and it was a grand experience. During Lent we danced in several churches in the area most of which had never seen sacred dance before. Again, it was a great blessing. Apart from the group I have had many opportunities to repeat the multi-media program "A Song for God" in many different churches, mostly Roman Catholic. I have danced for the Lord more in the past year than ever and it has been really wonderful.

FLORIDA-

From Sally Alderdice: (in the Temple Israel Bulletin) "Friday Evening, April 18....Temple Israel's Sabbath Service will include Dances of Faith on the pulpit in the Main Sanctuary. Louise Mattlage, acclaimed by educational and spiritual leaders around the world as an outstanding interpreter of literature, poetry and the Bible in her art of dance, will dance to the words and music of Biblical Psalms as well as some of the

Sabbath liturgy....Her interpretations will be accompanied by Rabbi Joseph R. Narot, Cantor Jacob G. Bornstein, Mr. Harold Frantz, organist, Mrs. Ruth Greenfield and Miss Ruth Levine."

INDIANA-

From Ann Harmeson Haracre: I am interested in attending a seminar on liturgical dance but cannot attend the June Institute near Allentown. Do you know of a later seminary? .....

(Ed. Note: Anyone in the area knowing of a workshop, please write Ann, 1321 Main Street, Anderson, Indiana 46016.)

IOWA-

From Roselyn Harbart, Des Moines: The Urbandale United Church of Christ Interpretive Choir, Urbandale, directed by Roselyn Harbart, has had a busy and fruitful year. Members include 8 girls and 2 boys.

Last fall the group hosted a one-day dance workshop for the Des Moines area. The workshop was led by Rev. Jack Weida, a Methodist minister from Fairfield, Iowa. Rev. Weida has studied modern dance and is a creative choreographer and dancer.

Christmas was a time of busy preparation, as the Choir led the Christmas Eve Candlelight service through a carol litany entitled "The Christmas Carol." Included were thirteen carols,new and old, which were interpreted by the dancers.

For Good Friday the Choir presented a twenty-five minute dance-drama on the passion of Christ entitled, "The Tenebrae." Again the music ranged from the modern, "Take, Eat," to Bach's "In Deepest Grief." The service was done by candlelight and all candles save one were exteinguished at the end. The service was performed in the Urbandale Church on Maundy Thursday and at St. Stephen Lutheran Church, Urbandale, on Good Friday. On Easter morning the hymn, "Joyful, Joyful, We Adore Thee," was interpreted at the close of the worship.

The group is finishing the year's activities by creating a dance interpretation of the Elijah stories in the Old Testament as a part of the final worship at the Iowa Conference's Annual meeting. The presentation will tie in with the themes presented by Dr. Napier on Elijah.

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From Phyllis Jensen, Audubon: My work with sacred dance groups has been to the most extent with young people of High School age with dance training, since I have been a dance teacher for more than 25 years. We have presented our work for a number of Churchs throughout Iowa in an effort to present dance as a tool of worship. We have also given our work for a number of woemn's groups in the area.

Each presentation is prefaced with a brief history of dance in the church and an explanation of our interpretation of the work we are sharing; ending with the congregation being involved to some extent. We have used recordings as our music rather than organ or choir simply because it is more readily available for rehearsals.

Our costumes have gone from the basic black leotard and long modern skirt to a blue leotard with chiffon skirt or scarfs to bright pink leotards with short skirts. Our repertoire consists of several versions of The Lord's Prayer (One that had its beginnings with Margaret F. Taylor's circle movement), The 23'rd Psalm, My Faith Looks Up to Thee, Silent Night, Joy to the World, I Believe, Joy is Like the Rain, You'll Never Walk Alone, Suddenly There's a Valley, and Lord of the Dance. We will soon have worked out The Battle Hymn of the Republic.

This spring I had the pleasure of leading 235 women in their first experiment with dance as worship at the Presbyterian Church camp at Knox Knolls near Guthrie Center. We sang Holy, Holy, Holy as we marched in three's to the "tripidum" step after thinking of it's origin....we sang and moved to the Doxology and we worked through an interpretation of the Lord's Prayer as it was said not sung.

This fall I hope to be working with a group of young people from several Churches in the community. This will bring together many different thoughts and feelings regarding their own theology and hopefully provide a good atmosphere for

spiritual growth.

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From Betty DeGrazia, Director of Music, First Methodist Church, Lincoln, NE:

Our dance group was started last year and has four regular female members and one high school male who danced periodically. We danced to "Simple Gifts", sung by the choir; harvest, Christmas and Palm Sunday processionals; hymns; "Many and Great" arr. by Carlton Young; the Prayer attributed to St. Francis of Assisi; and a Medieval dance for our Medieval Advent Procession Service. All these were done to our own choreography. We also performed Judy Koch's interpretation of "A Prayer for Lent" by Ingrid Gardner (Chorister Guild Letters Dec. '74, pp. 69-72).

On Pentecost we performed an original work of mine "Day of Pentecost." It is a multimedia work based on the Pentecost text which utilizes dance, organ, choric speaking, flute, choir and congregation. It was presented in both our contemporary and traditional services and required the dancers to move throughout the congregation.

In June I led a short course in Sacred Dance at the Church Music Summer School held at SMU, Dallas, Texas for the Methodist Church.

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I began working with the Rhythmic Choir at Plymouth Congregational United Church of Christ last fall, reports Marilyn Parks, Director from Des Moines. The choir performed four times last year.

"We Are Gathered Lord" (Kumbaya) - for National Meeting of the United Church Board for World Ministers. "Shiboleth Basadeh" (Israeli harvest dance) for Thanksgiving. "O Holy Night" for Christmas Eve candle light service. "Hosanna" for Palm Sunday (we did a palm processional).

My personal highlight of the year was attending the SDG June Institute. It was very inspiring.

I have just returned from United School of the Church at Storm Lake, Ia. where I danced to "Prayer Perfect" in one of the worship services. I wore a golden yellow leotard and matching wrap skirt that came below my knees. The dance was enthusiastically received.

MASSACHUSETTS-

From Mary Jane Wolbers: Service of worship in dance for Unitarian-Universalist Society of Cape Cod at First Parish Church, Brewster, Mass. on Sunday, Aug. 17, 1975, at 10:30 a.m. performed by Gloria Castano, Vivian and Mary Jane Wolbers; Cathy Lane assisted in the performance of one work choreographed by Mary Jane Wolbers.

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From Marjorie E. Medland, Newton: The Metropolitan Civic Ballet Company of Newton, Mass., under the direction of Marjorie E. Medland, included a psalm choreographed by Ms. Medland in their Bicentennial Celebration, their 1975 spring repertory season.

"Praise God and Dance" was performed to the taped music of Duke Ellington from a recording of his "Second Sacred Concert."

The trio of adult female dancers wore long-sleeved colored leotards and floor-length skirts, each differing in color from the leotard worn by the dancer. The dancers also wore their hair ballet style --with pink ballet slippers on their feet.

Performances were given at Boston State Hospital, at local nursing homes, at the Newton Springfest (an outdoor, all-day annual art festival), and at the Italian-American outdoor festival.

"Surprisingly," according to Ms. Medland, "this was one of the most spoken of dances on our hour-long 'Bicentennial Salute' of much variety...."

"It was our first attempt at anything of this sort," Ms. Medland said, "stylistically a cross-breeding of St. Denis and early Humphrey."

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From Stanley Arendholz: After thirteen years of inactivity, Stanley Arendholz of Boston has resumed his career in Creative Dance. Last spring he handled teaching assignments for Boston State College and the Jewish Community Center in Brookline.

Prospects for the fall include more work at the Jewish Community Center, teaching at the day care center for the elderly at Faulkner Hospital in Jamaica Plain, and the Project Director for Massachusetts' Elder Education Grant has requested teaching time.

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From Carol Davis, Director Motion Choir, First Parish Church in Dorchester: The choir participated in Sunday worship service at First Parish on four occasions:

March 23 - Anniversary 345. This special service commemorates the founding of our church in 1630. Four girls in pastel robes interpreted "Bless This Church" (an adaptation of "Bless This House" with words written by our minister describing the architectural features of First Parish.) Accompanied by organ and soprano soloist.

March 30 - Easter. A Premiere presentation of a new work, "You'll Never Walk Alone" with six girls in white robes accented with gold or purple collars. Accompaniment was by organ and mixed choir.

June 1 - Youth Sunday. Our first performance of "No Man Is An Island" with six girls in white robes, trimmed with flowing nylon stoles in shades of blue and green. Accompaniment by organ and mixed choir.

June 8 - Masonic Sunday. From our repertoire we selected the folk song, "Last Night I Had the Strangest Dream" by McCurdy. Eight girls in pastel robes (shades of peach, yellow, blue and aqua) were accompanied by organ and contralto soloist.

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MICHIGAN-

Rusty MacLeod, Mt. Pleasant: Rusty MacLeod was guest artist at a Central Michigan University graduate class, "Teaching Creative Movement to Children." The subject for the evening was "dance as a form of worship," and was held in C.M.U.'s chapel. Rusty prepared a large bulletin board covered with sacred dance literature and pictures, spoke to the class of personal experiences and knowledge gained through the Sacred Dance Guild, and performed Psalm 8 (recited by the dancer) and "Oh, the Deep, Deep Love of Jesus."

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From Karen M. Russell, Muskegon: I did an Anita Bryant Medley "Open My Eyes, Softly, Tenderly and the Savior is Waiting" for a service this summer. Both my women's choir and the girls' choir have the summer off.

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From Janet A. Lee, Clawson: Janet Lee of the Clawson United Methodist Church was a Resource Leader for the Church Music Workshop at Michigan State University where she stressed the Emphasis on the Fine Arts with Children's and Youth Choirs. She divided her class of directors into two separate groups having one half create a dance, and one half design and create a banner, both using the same piece of music, in order to show how to create a unified worship experience using various forms of the arts. Then each group shared their efforts with the remaining directors providing a choral setting. The anthem used has a prepared interpretation for those just beginning, but her class had to create a dance without using the helping suggestions. None of the directors had ever danced before. The anthem used was "I Lift My Hands fr The Lord Most High," Hruby from Choristers' Guild (A-166 $.45)

(Ed. Note: Janet added a personal note on the back...."Believe me The Sacred Dance Guild is one of the most helpful groups because of the Newsletter. I am not a dancer but have been able to do so much because of constant support with suggestions and materials from those who are dancers. Thanks!)

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MINNESOTA-

From Bob Havens, Rochester: April 23, 1975, Christ United Methodist Church, Rochester, noted this: "Dance -- "Peace" sung by the Monks of Weston Priory - Dancers - Christine Beaver, Linda Clements, and Gail Lindsay.

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From Lois Weeks , St. Paul: Sufi Celebration - A celebration of life with transcendental dervish dance, chanting, drumming, and meditation. Experience the traditional teaching of

the Middle East Mystics with Adnan Muhammed El Sarhan, dervish master raised in Baghdad. Lois Weeks participated in this on May 6, 1975 at Inver Hills Community College. "The spiritual ritual can only be understood through experience," says Adnan. "It cannot be understood intellectually. Only when it is practiced will people know what it is."

MONTANA-

From Marty Grohusky, Kalispell: The Laudate Liturgical Dance Group of Kalispell, Montana began in September of 1974. A guitarist, a vocalist and 10 dancers representing 3 different denominations were included. Marty Grohusky, a former Jubilate of Denver, was appointed director.

The ecumenical group was organized for the purpose of praising God through body, mind and spirit and to promote unity among all Christian faiths. The Laudates are eager to have all denominations in the Flathead Valley represented.

The Laudates have learned or choreographed eleven dances and have given 18 presentations Since sacred dance is totally new in Kalispell, the group incorporates as much congregation or audience participation as possible to aid in understanding and acceptance. All age groups and both men and women have been eager participants.

Laudate is Latin for "to praise". Costumes consist of navy blue palazzo pants with long sleeved V-neck leotards in red, purple or green. A bright floor length sash combining all these colors is tied at the waist.

NEW HAMPSHIRE-

From Priscilla Richardson, Marlborough: Priscilla Richardson participated in an ecumenical service at the Grace Methodist Church which praised the Lord in the spoken word, song, music and dance. She presented the Doxology and led the congregation in prayer response. Five people came forward to share a brief movement to which the congregation responded and then Mrs. Richardson led the five people in an improvisation to an original hymn written by monks in a monastery. The improvisation worked very well and the congregation's response was gratifying.

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From Mrs. Benton Demers, director of the Sacred Dance Choir at the St. John the Evangelist Catholic Church in Concord, N.H. has a Jr. and senior group. They have danced at the N.H. Hospital, Concord and the Cathedral in Manchester besides their own church. They have presented a Living Advent Wreath at Christmas, the Good Friday Stations of the Cross and the "Lord's Prayer," "Were You There" and "Dear Jesus We Have Longed For You."

Mrs. Benton's Church was the setting for a Sharing Night May 14. It is a beautiful church with a wide space for dancing. Choirs participating included the adult, junior and youth groups from Pembroke, N.H. with Mrs. Joanne Drouin as director. She and her daughter also presented a duet of "The Prodigal Son". From the First Congregational Church of Manchester was a group directed by Miss Peggy Drusendahl. Mrs. Carol Claus' new group from the Grace Methodist Church of Keene danced for the first time away from their home church. Mrs. Anthony Walker and Mrs. William Keeffe are directors of the Greater Concord Adult Dance Choir and each also has groups of her own...Mrs. Walker from St. Andrews Episcopal Church in Hopkinton and Mrs. Keeffe from the Wesley United Methodist Church of Concord. Mrs. Keeffe has Jr. and senior high groups. Also represented was the St. James Interpretive Dancers directed by Mrs. David Stackpole. There were twenty-four dances presented which included dances to records, spoken word and went from Bach, hymns, modern songs like "Sounds of Silence" to "rock" like "Stop and Smell the Roses". All the groups joined in the processional, "Rejoice Ye Pure in Heart" and the recessional, "Peace" which were led by the Wesley and St. John's senior choirs.

NEW JERSEY-

From Sister Jane Teresa Culligan, Cedar Grove: A "Prayer and Praise" weekend was held at the House of Prayer, Convent Station, N.J., August 1-3. It's purpose was to lead the group attending to experience praising God with their total being: heart, mind, voice and body. The leaders were members of the House of Prayer --Gloria Jean, Sister Jane Teresa, Sister Jean Ruppel, Sister Elizabeth and Eileen. Participants numbered 140. Saturday after-

noon offered a "dancing in the Spirit" workshop resulting in powerful healings through the experience of expressing one's inner feelings, in relationship to God, through the body. Saturday evening a "Freedom in Movement" workshop was offered increasing the ability to "dance in the Spirit." At Mass on Sunday there was congregational participation in worshipping God through dance at the offertory; after Communion and also at the closing. A new depth of freedom was experienced by all who participated in this weekend of Praising the Lord.

NEW MEXICO-

From Jane Mudgett, Albuquerque: I gave a workshop in February with some Easter ideas. Then we had the Jubilate Dancers, directed by Constance Fisher from Denver come and give an all day workshop April 12 and two different services - one formal and one informal, April 13. A most inspiring weekend and we all learned a tremendous amount. I had three new people join my group which is interdenominational. At Easter, we had given a presentation at St. Andrews Presbyterian Church to "Dance Alleluia" by Arnold Freed with live choir and percussion. We received our first invitation from this presentation to help out at a Pentecost Service involving 3 Diciples of Christ Churches. We danced to "Sing Praises" by Pfautch. We are now known as the "Alleluia Dancers" and from May til the end of July we have given several presentations at Methodist, UCC, and Presbyterian Churches.

(Now a transfer causes me and my family to move to Florida, but "The Alleluia Dancers" want to continue and I hope they will because Sacred Dance is "catching on." JM)

NEW YORK-

Evelyn H. Broadbent, Rochester: June 22nd Salem Sacred Dance Group in Rochester, New York, under the direction of Evelyn H. Broadbent, participated in the Ordination Service of Virginia Mackey who requested the interpretation of the Epilogue in Baille's book on the Body of Christ. Part of this selection was read by the minister as the dancers expressed the purpose of God for Mankind---how man rejected God and turned inward to self and became grotesque shadows of the divine light. However, God persists and through the sacrifice of His Son, man received reconciliation. Music was especially composed for this and was played by a combo of piano, drum and bas guitar.

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From Nancy Brock, Huntington: My lecture-demonstration The Dance in Worship is based on a research project supported by a grant from the Board of College Education and Church Vocations of the Lutheran Church in America. It has been presented in churches, schools and colleges since 1971.

In this informal program sacred dances from different periods of history are described and illustrated in performance. I explain how dancing was a natural and indispensable form of religious expression among primitive and ancient peoples and the early Christians, and how it is being re-introduced in contemporary worship.

I speak the words of Psalm 100 as I move, and do a poem of ee cummings the same way. Also included are a couple of lively Shaker dances, a ritual Invocation of the Daimonic, and part of a liturgical music drama from the welfth century. I change parts of costume while talking.

I involve the audience or congregation in some form of live participation, the amount and length being determined by the kind of group and space available. I try to get two local dancers to assist me in "Lord of the Dance," inviting the congregation to sing along on the chorus.

The program was presented twice in Virginia last fall, in Salem at the Roanoke College Chapel (where I taught and led a Dance Choir), and in Roanoke at the Greene Memorial United Methodist Church under sponsorship of the local chapter of the American Guild of Organists.

In March it was given for the Analytical Psychology Club of New York under the title of "The Dance of Life: From the Demonic to the Sacred." Here I adapted the discussion to emphasize psychological aspects rather than the specific use of dance in church services, showing how dance is a potent force in healing, both physical and psychological, and a source of spiritual renewal leading toward wholeness in the individual and community in

the group.

In April I appeared at the Radnor Friends Meeting in Bryn Mawr, Pa., and most recently I did excerpts from the program at the Friends General Conference in Berea, Kentucky and the Baltimore Yearly Meeting of Friends at Western Maryland College.

I also have a new solo, "The Woman of Samaria," based on the fourth chapter of the Gospel of John, which has specially composed music by Peter Beck. It runs seventeen minutes and has been performed in place of the sermon in Protestant services.

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Joan Huff, Oswego: I have been asked to danced "Lord of the Dance" for Church Women United Nov. 7. It is already choreographed and I have the song, sung by a Suny College at Oswego choir, on tape. I will have three additional dancers from the college. Each dancer choreographs a solo to one verse, danced against a choral background. All dance the chorus and verse 5. Costumes are white leotards, tights, and skirts and a gold sequin belt. I also hope to do a congregational dance (ala Kirkridge '75) and a shepherd's dance for the same performance.

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Carla DeSola, New York City: Omega Dance Co., has been performing at St. John the Divine Cathedral in NYC in conjunction with the "Trees", a musical meditation community that gives meditations based on scripture, most Saturdays in a chapel there. Their music, which is uniquely beautiful, using voice and with instruments from all over the world, is arrived at through a communal effort. The Omega group worked on the dances - to Ps. 45 and 42 - through a group meditation process. We spent many sessions beginning with stillness and then improvising to the sounds and words and images of the psalm that seemed most important, and only later arranged the pieces in a set form.

The Omega group is composed mainly of professional dancers and seeks to serve in liturgies as well as in preparing special compositions as described above - all under Carla's direction.

Carla has just been directing a six week spiritual dance program with Claudet Gazet as part of the Jesuit Institute of the Arts held this summer in NYC at Fordham University. A whole new approach to sacred dance was opened up to all present through the guidance of Gopal Sharman and Jolabala Vardya of the Aksharа Theatre of India. They taught the "Katha" form of Hindu theatre, which was then adapted to Christian Spirituality.

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Joyce D. Smillie, New Hyde Park: The parish of St. Matthew's R.C. Church located in Brownsville, N.Y. centered their adoration of the Cross in their Good Friday worship this year around a sacred dance done to a song on one of the records released by the Monks of the Weston Priory in Weston, Vt. The song is titled "All I Ask of You". The dance Choir is under the direction of Joyce Smillie and is composed of any member of the parish who wishes to participate. There is a steady group of about 12 with many others joining in various celebrations. For this dance, we were about 18 all together. The refrain of the song: "All I ask of you is forever to remember me as loving you." was worked out in a deepening progression of community with the earlier refrains danced with the individual dancers taking the form of their own separate crosses and climaxing with all dancers and the congregation merged in one large cross formation which was then held during the traditional procession in with the cross by the ministers.

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Vira Klawe, Huntington: Huntington Dancers of Faith, Vira Klawe, Director, Huntington, N.Y. We have only a trio, a real challenge in choreography. Our summer project is to practice the Lord's Prayer in Blackfeet Indian Style (Indian drum recording), learn a female version of the Corn Dance (bread-making and more pantomimic than male corn dances which contain no gesture at all) and revive our Amer. Indian pantomime "The Bridge of the Great Spirit" which has a religious theme, and we actually have a male scout leader willing to be the warrior in it, feathers and all. These items will comprise a program some time in the fall at Congregational Church of Huntington, date unknown. We have loads of unused

material, music and ideas. We need people, motivation and enthusiasm right now. Incidentally at a large gathering with guests at our church last winter we used the full Shalom friendship circle, and I made up a third vocal verse to round it out. You keep getting new partners, so it makes a good mixer. New focus: a women's morning discussion group at the church is letting me teach them Tai Chi Chuan preliminary exercises and a little of the Form when we meet. It has its own philosophy, such as "Bend like a reed with the forces of life" which is not too far from traditional points of view. We use taped Chinese music as background.

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L'Ana Hyams, Syosset: Jerianne Reres, Margaret Layton (both 10), and Linda Kuchenbrod (18) are dance students of mine who expressed the desire to really understand a 'new side' of dance, other than technique: dancing for God. The outcome of months of learning was: May 25 Margaret and Jeri danced immediately following the sermon. This is what we had printed in the morning's bulletin:

Creative Dance - "It's a Gift to Be" (titled by the girls) "Children are special people. There's a poem which says, 'they are fresh from God', a song which tells us to 'seek the wisdom of children', and a proverb revealing that the child is holy and most wise'. The dance is in 3 parts and this is what they have said about its message: Part 1 - 'God helps me to solve my problems and I thank him.' (Margaret) Part 11 - 'This is about how God treats me. He is graceful with me.' (Jeri) Part 111 - 'We meet, we explore together, we are friends with each other and with God.' (Jeri & Margaret). Music used was from a recorder album, and part 111 was 'It's a Gift to be Simple' by Judy Collins. We came up with something I thought was just perfect for them to wear: large capezio wrap nylon skirts which could be half lifted up to cover the chest, the back was like a halter, tying around the neck with some embroidry ribbon....For me it was so beautiful to see because the only time I have seen children involved in this was when a little girl did an acrobatic routine as a prelude, with back-flips down the aisle!

Linda danced the sermon June 8: 'Sing God a Simple Song', from Bernstein's Mass. This is what she wrote in the service notes: "To 'sing God a simple song' is a rather complex thing..it means delving into one's inner self, emerging with those feelings from inside and expressing them openly to God. Things unknown can make one uncertain. But the tranquility inside, along with trust in God, makes me want to praise Him the best way I can, to somehow make that praise better than myself, and then try to share it with others." During that same service I danced the Kyrie and Praise Response.

The Movement Workshop I began last October ended the year by dancing The Lord's Prayer (from Bernstein's Mass) on July 13. And then they presented an informal evening demonstration of the group's projects over the year. One of the things we did was a reading of Ecclesiastes 3: 1-8 and then " Turn, Turn, Turn" by the Byrds, to show the difference in their movements when it was read and when it was sung. A very interesting and exciting thing. Thanks to the ideas of Beverly Slogan we did "You've Got A Friend" with large veils that were symbols of our problems, and an impovisation to "Children One and All" (Mary Travers).

I would like to take this time to say thank you to the SDG board members, especially Kay Clark, for taking their time to read a manuscript I wrote, entitled "I Worship Through Dance." I would say to those who were not pleased with what I wrote that despite differing opinions and feelings and ideas about "sacred dance", we are all learning and exploring for the same purpose: to become closer to our God.

I will be getting married August 28th, and will be moving to Cambridge, England for a year, so that I will be reading the Newsletters with even more eagerness! I am pleased to say that I have been corresponding with a minister at Churchill College, Cambridge who is most anxious to have dance in the service. It's good to know that people all over the world think about worship through dance. See you when I get back! (Mrs. L'Ana H. Burton)

(Ed. Note: And from all of us SDG'rs The Best of Wishes for you and Mr. Burton!)

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SDG Alice Teirstein shared a program with Jonathan Albert at The Cubiculo, NYC on

June 16 and 17, 1975....Alice Teirstein presented several group dances including the premiere of "Babi Yar" based on the poem by Yevgeny Yevtushenko. "Nexus," first performed at the Cubiculo in January will be repeated, this time with music composed for the work by Donald Sosin and performed by an ensemble of musicians. "Nexus" was created in collaboration with Miriam Solan, poet.

OHIO-

From Mrs. Judy Unangst, Orangeville-Vernon United Methodist Churches, Orangeville, Ohio, P.O. Box 131: On July 11,12,13 the churches presented a Festival of Creative Faith....Included in this Workshop were some examples of how dance could be incorporated in a worship service, also some history, meaning and basic movements....

PENNSYLVANIA-

From Hal Taussig: The church Without Walls of the Episcopal Diocese of Pennsylvania is producing a liturgical event on the world hunger crisis. The event is designed and produced by Hal Taussig. It is available to groups this fall and winter at no cost. The liturgical event mixes dance with games, discussion, slides, drama and congregational singing. Entitled "The Water's Fine," this liturgical event is based on the New Testament Epistle of I John. Groups may book the event by writing: The Water's Fine, Church Without Walls, P.O. Box 44, Wayne, Pa. 19087.

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Berenice Fickes, Lancaster: "Worship In Motion," Church of the Apostle's UCC, Lancaster, Pa. took part in an informal Lenten service in the postle John's sanctuary this spring. We used congregation participation for the hymns "We Shall Overcome" and "We Are One in the Spirit". The congregation also joined in as we did the Doxology and the Gloria Patrie. We then presented the anthem " God Is My Shepherd" Dvorak/Clokey, which was sung by Janet Radar, soprano. The Sacred Dance group which has been meeting monthly at the Lancaster Seminary of the UCC, took part in a Seminary Chapel service and "Worship In Motion" again used congregation participation for "We Shall Overcome" and the students and professors joined in wholeheartedly. Sacred Dance is very new to these 2 congregations (Church of the Apostles and Lancaster Seminary) and it has been received and accepted with much enthusiasm. We have been asked to have more presentations in this coming year so it looks like a busy fall, winter and spring for "Worship In Motion."

TEXAS-

From Juana de Laban, Temple, Texas: (Ed. Note: The following report is of happenings in Colorado but came from Texas.)

The Sacred Dance Group of Boulder, Colo. performed on a very active schedule during 1975 in various states of our country. March 16, Grand Island, Nebr.; March 17, Washington, Iowa; March 19, Columbus, Ohio; March 21, Columbia, Md; March 23, Washinton, D.C.; March 28, Bethesda, Md; April 3, Richmond, Virg; April 4-6, Buchannon, Virg; April 7-10, Franklin Lakes, Mont; April 11-13, Indiana, Penn; 14-17 Montana, Vt; April 18, Providence, R.I; April 19-20 Taunton, Mass; April 21-22 Yarmouth Port, Cape Cod, April 24-25, Convent Station, N.J.; April 26-27, Bronxville, N.Y.; April 29 Plainfield, NJ; May 1st boarded Queen Elizabeth for England. They have since performed in Dorset, Manchester, Winchester, Bristol, Sheffield, Gosport, Bath, East Twickenham, Chiltenham, Wimborne where the headquarters are while in England.

The group has ten dancers of cosmopolitan backgrounds nationally with varied training in dance, but all have to do apprenticeship in the group from a year to two years before they become qualified as full members of the group of Paula and Bill Douthett. The group works (about an hour long) include: "Impressions of Stained Glass Windows in Movement"; "The Marriage Feast of the Lamb"; and the latest work called "Tapestries", The Fruit of the Spirit. Shorter but complete works are: "The Lord's Prayer;" "L'Orgue Mystique", a dance of the Lord's Supper. Individual dances: "Behold the Lamb of God"; "Atonement"; "Babylon;" "The Lord Is My Shepherd"; "Hebraic or Israeli fold-dances".

Kay Quisenberry, one of the ten dancers sent me the various programs, saying that the invitations to dance in England are still coming hence they do not know exactly when they will return to the States. Kay is a Texan and has her MFA from Southern Methodist University, Dallas.

WASHINGTON-

Susan Cole, Vancouver: Susan Cole choreographed a special Easter presentation for the First Christian Church in Vancouver, Washington. The organist played a jazz interpretation of"Christ the Lord is Risen Today" while three dancers leaped down the center aisle and did a brief but joyous dance in the chancel area. They returned down the center aisle and in a more controlled choreography led the chancel choir in the processional. The choir did arm motions that blended with the dancers as they processed to"Christ the Lord is Risen", done in normal tempo. The sermon was a combination of thoughts on dance and resurrection and a solo by Susan Cole that expressed the struggle, hesitant probing and final joyous commitment to life of resurrected things (Christ, butterflies, daffodils, etc.). The music was an organ improvisation based on the "Rite of Spring" by Vaughn Williams and the dancer wore a long sleeveless, very full green crepe jersey dress. At the end of the solo, the dancer leaped down the center aisle and brought back with her a "caterpillar"---children inside green cardboard boxes that were hooked together by lengths of yarn. The organist played light music and the dancer and caterpillar worked their way up to the chancel.

The organist then broke into an exuberant "Lord of the Dance", the children popped out of the top of their boxes to reveal beautiful butterfly wings--plastic sheeting brilliantly colored with permanent markers and tied on to their arms with yarn. Susan and the children danced a short circle to "Lord of the Dance". The children skipped by the minister who handed them bunches of daffodils which they then passed out to the congregation.

In connection with a summer worship series on nature, a call to worship was done to "Morning Has Broken", in the First Christian Church. Two guitars, a flute and a vocalist provided the musical accompaniment as Susan Cole danced a balletic interpretation. A large V-shaped swath from the rear of the worship area to the front was the movement space.

*

From Barja Nazaretiz, Seattle:
A visit to Smith Temple Church of God in Christ, June 15 at 2367 NW 67th, Seattle: The entire service is a sea of movement exchange with extemporanious activity. At this activity church one is left breathless in that the entire congregation makes an effort to participate substantially in movement, singing, and worship. Dancing (extemporaneous) is a natural part of the service as is the contri ution from the choir.

Tacoma, Washington, Vocational Baptist Church, June 8: Pastor, Emelio Encarnacion dedicated a special part of the afternoon church service to dance in worship: The "Beautiful Garden of Prayer," "We've Come This Far by Faith", and "Jesus Loves Me" (music from a record by the Voices of Hope Choir). Barja Nazaretiz danced the solo or verse with three girls forming the chorus. Attire: Ankle-length lavender taffeta robes, trimmed with purple ribbon on the 3/4 sleeves and on front side pleats.

Many of us who saw the University of Washington Masters' Thesis show were stunned by the relief work by Sculptor Margaret Hays, 17822 36 W., Alderwood Mannor, Washington 98036. Her works have a spiritual feeling and tend to evoke many themes for dancers in addition to being a part of a dance work.

The works are like large tapestries hung by golden rods. The three works at the UW thesis show: Adam and Eve, Susannah and the Tetramorph (based on Matthew, Mark, Luke, and John). The sale price of these works: $800, $500, and $1800.

Margaret's release tapestry has a rich quality with the flesh tones in slipper satin and other fine details in textures and fabrics exquisitly put together to make the end product. If any of you are interested in these types of tapestries, I am going to give the procedures for acquiring one of these. Size approx. 28" x 56" @ $500. She needs 3 or 4 photographs of what you want and from those

she puts together a sketch or composite of what will work best for the final work. If you wish a sketch on approval send $25 and and photographs. If you like the sketch and want it made up in a tapestry you can return the sketch and negotiate with Margaret as to how to pay for the final product.

*

Plaudits to the King County Arts Commission making jobs available, under the Comprehensive Employment Training Act, to artists and thus nourishing the spiritual and emotional growth of the total community: A dance therapist to work with mental-health patients; an education specialist to work aboard the schooner Wawona, and seven artists. Positions will be finalized after August 22 and will be for four months.

*

Support services that dancers in choir groups may wish to utilize:

a. Coverlet Robes. Wear before you dance and use to warm down gently afterwards. Send three yards 36-45" fabric. Specify length. We provide sedate trim; will return ready-to wear garment: $15.00 each or $45.00 if in matching lots of four (12 yds). Order from Ann Lasater, 19007 SE 269th, Kent, Washington 98031.

b. Line Drawing Illustration in your dance choir attire. Name of choir can be lettered on drawing if requested. Drawings by Laurie Barlow a graduate of the University of Wash-school of architecture. $10.00 each--send 2 photos which will be returned: L. Barlow 2355 Eastlake East, Seattle, Washington 98102.

*

Creative Arts Camp at Pilgrim Firs, Port Orchard, Washington. "A Feast of Creativity", August 24-30, sponsored by United Ministries. Co-Directors: Bob Haertig, Pastor Mercer Island United Church of Christ. Paul Haertig, Photographer & Youth Worker. The theme of camp: A Feast of Creativity. Campers indulged in writing, movie making, visual arts and dance. Barja Nazaretiz worked with the dance focus.

*

Your Regional Publicity Chairperson (Barja) has finally accomplished a "classic stone." I completed my degree work and am one of the first persons to combine a Society and Justice B.A. with a Secondary Teaching Certificate. I finalized work in my research area at Battelle Institute for Human Affairs in the area assault. With colleague, Scott Adolphson, we developed a pilot crime prevention unit for a Law and Society class at Ingrahma High School in Seattle. The title of the unit: Health & Safety--Sexual Assault, Abduction, and Socialization. (Students: 10-12th grades)

For my spiritual and artistic nature I have now completed the master copy of my book: "Barja's Belly-Fax: Stories That May Lead to 1,001 Nights." It is the first bellydance navel wave academy sourcebook--everything you didn't ask about and didn't think would ever be shared. Copies are $7 each and can be requested from this address: Barja Nazaretiz, 423 North 47th, Seattle, Washington 98103.

WASHINGTON, D.C.-

From Mary Jane Wolbers: Erika Thimey, Director, Washington Dance Theatre in "Santa Maria de Iquique" with All Souls Choir and Soloists, guitars, recorders, bass, and percussion were part of a worship service at All Souls Church, Unitarian on Sunday May 25, 1975.

EVALUATIONS - WORKSHOPS - CROSS COUNTRY

One

Betty J. Walker reports from Lakewood, Colorado: I was involved in the Junior Choir, UCC, music camp at La Foret, Colo., as the director of dance and drama this summer.

There were 65 boys and girls age 9-13 present. The whole camp took part in an evening of worship thru dance at which time they learned "Mayeem", a traditional Hebrew Melody; "They'll Know We are Christians by Our Love", and "Lord of the Dance". The miming of various Biblical situations like loading the ark, guests at the Last Supper, or the story of Joseph's coat of many colors, came next. Each group

presented their mime and everyone else tried to guess what they were protraying. (This mime could be done as a sermon in a vesper service by placing each mime in chronological order.)

Throughout the week, several dances were done at the evening vesper services, "Psalm 8", Gelineau,"Psalm 121", (Worship with Words and Movement by Doris Peterson); "Sanctus", and "Agnus Dei", Lederhouse; "The Lord's Prayer" was done to the spoken word. The last three dances were done by the whole camp.

At our final service, three dances were incorporated into the worship, "O Daniel", Mary Caldwell, was a dramatic presentation with paper masks, mime and dance. "My Faith", German Folk Song Arr., Robert Leaf was danced by 18 girls. The words from this song can be found in Luke, Chapter 17:5-6. A duet was danced to "The Gift of Love", American Folk Tune Arr. by Hal Hopson,based on I Corinthians 13. The whole congregation moved to the Doxology.

The eighteen adults working in this camp were very special people. Each of them offered some gift of talent which was incorporated into this final celebration. Their love and knowledge of music and children was evident when the nine songs were presented to families and friends in song, dance, drama, English handbells, Orff and musical instruments. Banners which the children had made in crafts, were strung in the court yard at the chapel. The masks and props were made in the craft shop, too.

Several of the other songs selected for this camp could be used for dance. All of you working with children might be interested in this Christmas song "Story for an Educated Child", George Lynn, poem by Phyllis McGinley. This could easily be adapted to a mask, drama for youngsters. "I Will Wake Up the Sun", Judy Hunnicutt, Psalm 108: 1-3,5 is short, exciting, and could be used to include the congregation in movement. "Break Forth in Joyful Song", Robert Leaf, is beautiful. It would be good for a Processional or Ressional. "The Gift to be Simple", Dale Wood (Early American Tune, Alt.), was done so movingly. Two English handbell players and a violinist were the instrumentalists with the rest of the children singing-dancers could be used too.

Two

Ann Habenicht and Betty J. Walker, members of the Jubilate Dancers of Denver, led a workshop at Christ United Methodist Church for two Sunday School sessions in July. The participants did some Jewish dances and talked about Sacred Dance. They experimented in movement and mime, first alone, with a partner, and in small groups to "The Sounds of Silence", Paul Simon. They learned to dance "The Lord's Prayer", Lederhouse, "Lord of the Dance", and to mime several Biblical passages.

It was a special joy to work with this congregation because they provided the Jubilates with a "home" for practice sessions.

Three

In April, 1975 a workshop and a Sunday morning worship service took place at First United Methodist Church, Albuquerque, N.M.

The Saturday Workshop was an inspirational, educational, and exciting experience. The Jubilates tried to provide experiences of worship thru dance, of participating in creative movement, of personally creating dances for a worship service, and various other aspects of sacred dance.

Meeting at First Methodist Church, Albuquerque, people of all ages and various degrees of dance experience attended the workshop. After registration, there was a short introduction to sacred dance. Four half hour sessions in mime, children's dance, worship and the worship service and education of the congregation, made up the morning program.

At noon, a marvelous luncheon was given by the host church. There also was time to mingle with the participants and get better acquainted.

There were five groups working after lunch for an hour preparing their part of the worship service to be celebrated at the end of the day. During the next segment of time, several Jubilates discussed methods for starting dance choirs,

the dance guild and suggested various resources available in dance.

Then we went into the sanctuary to celebrate. It was a beautiful service with each group, in turn, sharing their part with everyone. One group danced "Prepare Ye the Way of the Lord" as the Call to Worship. Group two was responsible for the Hymn of Praise. They danced to "Allelui". For the Confession, group three danced "If there is a Holy Spirit." The Old Testament Lesson was "Turn, Turn" and the Contemporary Scripture was presented, in mime, to a poem "Lord, I have Time", by Michel Wuoist. Everyone responded in movement and word to the Lord's Prayer and the Benediction was danced by the Jubilates to "Come Holy Ghost". (Reported by Betty J. Walker for Constance Fisher, Director)

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Children's Corner

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From Betty Walker: At Christ Church, UCC, Denver, I have worked with our Junior Choir - The children danced to "Hey, Hey, Anybody Listening" at the Advent Festival and the dance was repeated as the Introit at the Christmas service.

Palm Sunday, the Jr. Choir danced to "Hosanna Hallelulia" and carried the palm branches while our adult choir sang. It seems to be difficult for children to dance and sing at the same time.

At Sunday School, the children in grades 1-6 learned "The Lord's Prayer." First, we talked about what the prayer meant, then we learned 3 different ways to sing it, three different ways to say it, to mime to the spoken word, to dance with music to "The Lord's Prayer", Lederhouse, and to express the prayer in choric speech. I think some of the children could even say it backwards now.

*

(Ed. Note. This is a new column. Feel free to write for it. The following "Using the Arts in Worship with Children and Youth" by Janet A. Lee, Michigan, is appropos.)

"....A Little Child Shall Lead Them...

The use of the arts in churches is nothing new for it was done centuries ago, but until recently our American churches have generally not employed much beside music. Recently we have discovered that the old traditions can be new.

"Art festivals have developed in churches utilizing the many talents of our lay people, inspiring congregation and clergy in a 'once a year' event in which there are programs by the children, others for adults, and the teenagers do their thing, and for a short period a church is magically enthused. When it is over the committee sits back and thinks "It's the night after the festival and all through the church--and nothing more will happen until next year!'

"What happens in your church with the arts? How have you used drama, dance, art, music, choral reading, slides, movies, and other media?

"The beauty of using the arts is that they cross over age barriers and unite different age groups. Few children have personal 'hang-ups' in worship, and some adults have retained a 'child-like,' (not childish) affinity for the innovative, spontaneous, delightful attitudes which foster creativity in worhsip. Using these people wisely instills confidence in those who are a little hesitant. Soon the entire church is buzzing with new ideas for new happenings, not just in special programs and Arts Festivals, but soon the use of the arts permeates the total church program. And though our church does have a successful Arts Festival yearly, it is not the only time when the arts are used. Actually, the most meaningful uses of the arts have occurred within the structure of the Sunday morning worship....."

(To be concluded in the Winter Issue. This article is reprinted in part from Choristers Guild LETTERS, January 1975.)

In Memory -

Our special sympathy to Margaret Taylor Chaney. Her husband, Rev. Elwyn Chaney, retired, died this summer.

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